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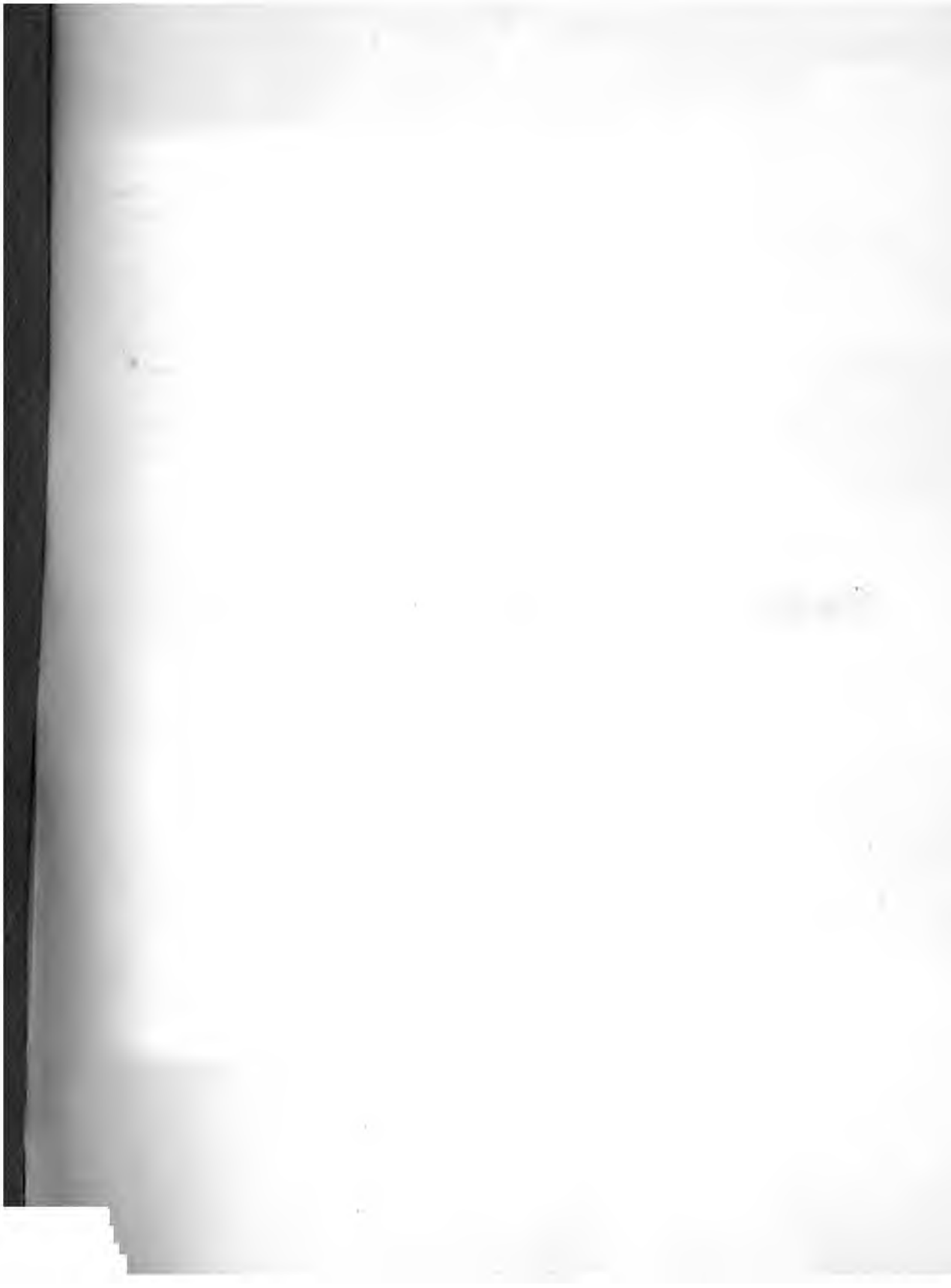

CATALOGUE OF ANTIQUE GEMS

CATALOGUE OF ANTIQUE GEMS

Southesk, James Carnegie, earl of

CATALOGUE OF THE COLLECTION OF ANTIQUE GEMS

FORMED BY

JAMES NINTH EARL OF SOUTHESK K.T.

EDITED BY HIS DAUGHTER LADY HELENA CARNEGIE

IN TWO VOLUMES

VOL. II

SASSANIAN ORIENTAL MESOPOTAMIAN BABYLONIAN
ASSYRIAN PERSIAN HITTITE CYPRIAN CILICIAN
MEDIÆVAL MODERN

LONDON
BERNARD QUARITCH
11 GRAFTON STREET BOND STREET W.
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CATALOGUE

OF THE

SOUTHESK COLLECTION OF GEMS

CLASS P.*

SASSANIAN; ORIENTAL.

[PLATE I.]

P 1. SASSANIAN KING, bust of, holding a lily (*r.*).

Profile, bearded, hair in four stiff curls on neck, ear-drop; draped; right hand holding lily.

Almandine Garnet; ov. lcx. $5\frac{1}{2} \times 4$. Gold ring. [Lace Coll.] Fwh.: 1878.

Few gems of this class have any merit as engravings, and unless far above the average in that respect or of unusually beautiful material, they never command really high prices. Some of those in my collection are contemptible as works of art, but keep their places as illustrations of a style utterly distinct from the Classic styles and in no way challenging comparison with them.

The present gem, bearing a fairly well engraved royal portrait on a good almandine garnet of some size, is moderately valuable, though uninteresting.

---

* [My thanks are due to Professor E. J. Rapson, who has been good enough to revise the proofs of Class P, and to transcribe, and in some cases translate, the Pehlevi and other inscriptions.—ED.]

H.A.D.

P 2. SASSANIAN QUEEN, bust of, wearing a tendril wreath (*r.*).

Profile; rounded cap with tendrils over it, one of which falls in hook-form on cheek; draped; globular ear-drop.

Almandine Garnet; ov. lcx. $5\frac{1}{2} \times 4\frac{1}{2}$ (flawed). Gold ring. [Hahn Coll., Hanover.] Sch.: 1879.

Superior to the preceding as a work of art, being freely and boldly engraved, with more of the Greek spirit than one often finds in Oriental designing—and far superior to it in interest. The lady—a queen no doubt—is handsome in an Asiatic style, and the proud, voluptuous expression of her face accords with all one knows, or imagines, of the character and conduct of an Oriental sovereign.

The material of this intaglio is flawed, but without damage to the design.

P 3. GODDESS, standing, a triple flower in her hand (*r.*, *fr.*).

Long drapery, girdled; hair in single roll falling in long pendant over back. In *l.* field, Pehlevi inscription (not translated) :—

Conoidal Seal. Carnelian; ov. $4 \times 2\frac{1}{2}$. Bagdad. Shb.: 1888.

Mr. Jacob, a well-known Oriental gentleman and student, who has seen the impressions of some of my gems, terms this little seal "Indo-Scythic." The stone is pretty, and so is the design, although very roughly engraved.

P 4. LION, at bay, crouching and about to spring (*r.*).

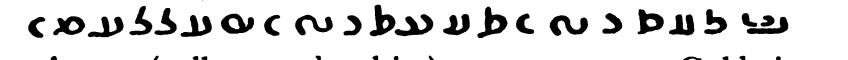
Maneless lion, mouth open, ears back, left fore-paws raised, hind-legs bent under body, tail erect. In exergue and round bevel, Pehlevi inscriptions (not translated) :—

Sard ; circ. 4. Gold ring. [Punjaub.] Rey.: 1881.

The head and neck of this maneless lion are designed with extraordinary spirit, and engraved in a style resembling that found in P 2. In both cases the Greek influence, so prevalent in Bactria and Northern India, seems traceable. Why, in a work of such merit, is the animal's body so disproportionately small? Perhaps because the artist's space was limited by the size of the stone, and his chief object was to make the lion's head impressive, regardless of minor details. The inscription running round the edge of this nearly circular stone is very distinct and seems to be in Pehlevi, but it has not been deciphered.

P 5. GRYPHON, advancing, with menacing aspect (*r.*).

Moving slowly, head and tail raised, wings erect, points curved to front. Round field :—



Agate (yellow and white) ; ov. 5 × 4. Gold ring. Sch. : 1880.

Exceptionally fine of its class, the gryphon being full of life and vigour in a cumbrous sort of way. The style seems to be Persian, devoid of Greek influence. The long inscription, clearly cut, seems to be in Pehlevi. It has not been read.

P 6. WINGED HORSE, walking, beneath a sphere and a crescent (*r.*).

Wings erect, points curved forward ; tail down ; left leg lifted ; on head, crescent (*l.*) ; in upper *l.* field, sphere.

Sard ; circ. lcx. 4½. Gold ring. Phc. : 1878.

Very rough Sassanian work, on a pretty yellow sard.

P 7. HORSEMAN, advancing, a hawk perched upon his wrist (*r.*).

Tight-clad ; riding, right arm extended bearing hawk, left hand holding bridle ; horse, walking, right fore-leg lifted, left hind-leg forward. Round margin, inscription, probably in degraded Greek characters.

Sard ; circ. 5½. Silver mount. [Punjaub.] Rey.: 1881.

Wretchedly engraved, though not without spirit in the design. Northern Indian or Sassanian. The inscription has not been read.

P 8. ELEPHANT, standing at rest (*r.*).

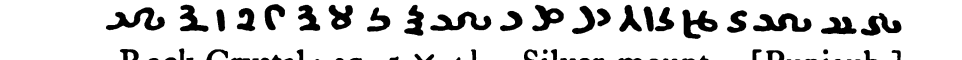
Trunk downward, tail slightly extended. On field, above and below, Bactrian or Indo-Scythic inscriptions in degraded Greek characters.

Chalcedony (pale) ; ov. 5 × 4½. Silver mount. [Punjaub.] Rey.: 1881.

Bactrian or Indo-Scythic, according to Mr. Jacob, but he cannot read the inscription, though to the eye it looks exceedingly legible. Rough as the engraving is, this intaglio has some merit.

P 9. SACRED BULL, crouched, but in the act of rising.

Humped bull, crouching, right fore-leg bent under, knee of left fore-leg bent, foot on ground, right hind-leg bent and forward, tail round it. Round margin, Pehlevi inscription :—



Rock Crystal; sq. 5 × 4½. Silver mount. [Punjaub.] Rey.: 1881.

Of this gem Mr. Jacob writes: "A square seal, Bactrian. It is the reverse of Apollodotus; there are also coins like it in silver." I fail to

understand the exact meaning, unless it be that the present device resembles that on the reverse of coins of Apollodotus. The inscription is very long, and must contain more than the proper name referred to. The material is pretty and the work above the average.

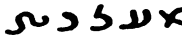
P 10. SACRED BULL, recumbent, but in the act of rising (*r.*).

Humped bull; horns forward and twiced curved; left fore-leg raised; in field, over hump, four parallel upright lines.

Hemispherical Seal. Chalcedony; ov. lcx. 6 × 5½. Silver mount. Phc.: 1878.

Rough wheel-work.

P 11. FALLOW BUCK, recumbent, between a crescent and a star (*r.*).

Long horns horizontally over back; in *l.* field, above tail, up-pointed crescent; and, below head, six-rayed star. In *l.* margin, Pehlevi inscription (not translated) :— 

Flattened Cone, widely perforated. White Carnelian; ov. 4½ × 3. Sch.: 1880.

Mr. Jacob terms this very pretty seal "Chaldæan." The inscription is in Sassanian Pehlevi characters. There is great merit in the figure of the deer, and the workmanship is good of its kind; the material is a pure white chalcedony, very pleasing to the eye. It is not without value.

P 12. STAG, recumbent, within the coil of a chain (*r.*, *hd. l.*).

Horns wide and branched; on neck a collar, attached to which a chain of twelve oval links, carried round field, proceeding from horizontal log in *r.* field, round which it is five times coiled.

Sard ; ov. 4 × 3½. Gold ring. Phc. : 1878.

Bought at the same time as P 6, and equally devoid of merit, though also on a good yellow sard. Both of these are mounted in similar gold rings, one of them of the 18th century, the other copied from it.

P 13. EAGLE, seizing an Argali (*r.*).

Prostrate wild sheep (*r.*) with curved horns ; eagle standing on them, open-winged, head raised.

Truncated Cone. Red Agate ; circ. lcx. 5½. Bagdad, Shb. : 1879.

An ovine animal with large divergently curved horns is frequently represented on these Sassanian or Persian gems and seals, and is also met with on Assyrian cylinders. I am uncertain whether to consider it a sheep or a goat ; in either case belonging to the wild varieties found in the Caucasus and other mountain ranges. It has horns like those borne, in different sizes, by the Ovis Poli and others in Central Asia, by the Moufflon in Sardinia, and by the "Big-horn" of the American Rocky Mountains. But its horns equally resemble those of the East Caucasian "Tur" or "Bharal," a wild-goat described in Ward's *Records of Big Game* (3rd ed., 1899 ; p. 358) ; and certain tame goats on the Mesopotamian and Assyrian cylinders bear horns of a similar type. I provisionally count the animal as a wild-sheep and call it an Argali.

The present seal is only valuable as a Natural History illustration, the engraving is rude, and the design indifferent, though showing some degree of spirit.

P 14. TRIPLE FLOWER, with jagged leaves (*fr.*).

Three oval heads, flanked by spikes, from single main stalk, at root of which, on either side, a broad jagged leaf.

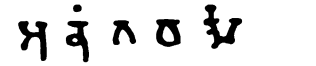
Flattened Cone, widely perforated. White Chalcedony ; ov. 5 × 4½. Phc. : 1878.

Being no botanist I cannot classify the object represented, therefore term it a flower, though in fact it more resembles some sort of heavy-headed grain. As usual, the workmanship is poor, but the triplicate plant

rising between large divergent leaves is prettily designed, and the white chalcedony flattened cone itself has that curious charm that belongs to the shining roundness of uncut translucent stones—"smooth pebbles from the brook."

P 15. ORIENTAL SYMBOL, above an inscription.

Object resembling basket-work case of hand-mirror (lattice window ?), beneath which an inscription in blundered Nagari characters, no doubt intended for



the proper name "Anantavarma."

Lapis Lazuli; circ. cx. 6½. Silver mount. [Punjaub.] Rey.: 1881.

The symbol on this very beautiful circular lapis lazuli is hard to describe, it is somewhat like a cross within a lozenge-shaped enclosure of basket-work.

P 16. INDIAN KING AND QUEEN, seated on a carpet (*fr.*).

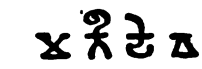
Both draped; king, seated with legs apart, bent, and flat on ground; queen, seated on his left leg; in king's right hand a trident-formed plant, near his hand a globe; in queen's left hand a triple flower, near her head a crescent, horns upwards. A plain border.

Lapis Lazuli; ov. 4½ × 4. Gold ring. [Punjaub.] Rey.: 1881.

Thoroughly Indian in character, and by no means badly engraved on a well-coloured lapis lazuli.

P 17. SACRED BULL, with old Sanskrit inscription (*l.*).

Humped bull, crouching, hind-legs and left fore-leg bent under; right fore-leg forward, foot on ground as if

in act of rising. In exergue, four Nagari characters, the first of which is blundered. The inscription was probably intended for 

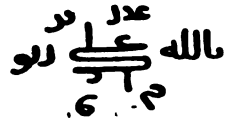
the proper name "Matideva."

Onyx; ov. hbz. 9 × 7. Gold ring (French, negro-head stamp). H. R.: 1878.

Widely differing from the others in its class, this is a very fine and valuable, and apparently a known gem, for Mr. Story-Maskelyne, if I rightly remember, expressed himself to that effect when asking me for an impression.

The engraving is decidedly good, of the wheel-work kind, and the stone itself is a beautiful black onyx more than an inch in length. The inscription is in Nagari or old Sanskrit characters—dating, it is supposed, from about the 7th or 8th century A.D.

P 18. KUFIC (or old Arabic) INSCRIPTION, on hexagonal hæmatite, containing the name of 'Alī in a double monogram :—



Hæmatite; hex. lcx. 6½ × 4. Silver ring. Phc.: 1878.

P 19. SEAL, with Old Syriac inscription and symbols.

Rectangular object, roughly like human front face (fire-altar ?), in line with diagonally crossed human thigh-bones (?), following which, Kufic characters.

Conoidal Seal. Hæmatite; ov. lcx. 5 × 4. [Cyprus.] Fwh.: 1881.

A clumsy conoidal hæmatite seal bearing a rectangular object, stated by Mr. Jacob to be a fire-altar, accompanied by an inscription read by him:—SHAMSOO, the sun.

P 20. FALLOW DOE, suckling her Fawn (*r.*).

Fallow doe, standing *r.*, ears laid back, legs rather forward ; fawn (*l.*), sucking, kneeling on both knees. In field, above doe, symbol surmounted with cross. Round margin, two upward laurel sprays, points meeting at top. (Sassanian.)

Annular Flattened Cone, widely perforated. Agate ; ov. 7 × 5. Wtr. : 1892.

A pretty design, but the limbs and general form of the animal are so much heavier than those belonging to the deer tribe that I had supposed it at first to be a wild-sheep or wild-goat ; in that case, however, it would have horns. If a deer, it is more like a doe than a hind. Above it is a symbol, which is possibly derived from the ancient rude linear representations of a goddess. This is a neatly finished gem of brown and white agate, unusually well engraved.

P 21. WOLF, looking back (*l.*).

Wolf (or fox), standing in watchful attitude, fore-legs extended (*l.*), head reverted (*r.*). (Sassanian.)

Gold Seal, embossed. Lapis Lazuli ; ov. 4 × 2. Present from the Rev. Dr. Joass, Golspie : 1893.

When at Golspie in 1893, my friend Dr. Joass, a distinguished antiquary, asked my opinion regarding two or three gems, and on my preferring the present one to the rest he kindly insisted on giving it to me. It seems to be of the Sassanian class, and, if so, a fairly good specimen. The animal is either a wolf or a fox, most like the former in its head and the latter in its tail.

P 22. WINGED HORSE, walking slowly to the right (*r.*).

Heavily formed winged stallion (*r.*), with erect wings (*r.* and *l.*) issuing low from shoulder at junction with fore-leg, their points curved forward and inward ; head massive, ears forward ; tail full, wavy and nearly

reaching ground ; mane luxuriant, falling to both sides and almost covering neck ; right fore-leg straight and grounded, left fore-leg raised and bent as if in slow movement ; both hind-legs on ground, left foremost. (Persian ? Sassanian ?)

Annular Flattened Cone, widely perforated, and fluted on either side with a double row of crescentine hollows, their convexities upward, their inner ends joined in succession of downward angles. Red Carnelian ; ov. $7\frac{1}{2} \times 6$ (badly chipped above and below). Wtr. : 1895.

The figure of the horse, though full of spirit, displays the massiveness characteristic of the Old Persian breed. Both design and engraving are unusually good.

P 23. OSTRICH, standing, with its head lowered to the ground (*l.*).

Ostrich (*l.*) standing with its legs apart, its head on the ground, as if grazing. (Sassanian.)

Sard ; ov. cx. $4\frac{1}{2} \times 3\frac{1}{2}$. Silver ring. No record as to purchase : *c.* 1880.

Poorly engraved ; and worthless, except for a certain truthfulness and vigour in the form and attitude of the bird.

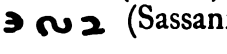
P 24. TWO MEN confronted, joining hands over a crescent (*r.* and *l.*).

Two men (*r.* and *l.*) standing face to face, each dressed in short tunic and with hair in fillet, each with an arm forward grasping the other's hand, immediately above an up-horned crescent, beneath which a single cupped circle. Similar circles in upper margins, four on the right, three on the left. (Sassanian.)

Sard ; ov. lcx. 4 × 3. Silver ring. No record as to purchase : *c.* 1878.

Rude Sassanian work on sard. The subject of men or women joining hands is very commonly found on Sassanian gems ; it also occurs on Cypriote cylinders.

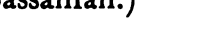
P 25. HUMPED BULL, walking beneath a flowered and foliated branch towards a crescent and triangle symbol (*r.*).

A humped bull, with wide, once-curved horns, walking (*r.*), right legs in advance, tail down and inwards curved, mane hanging below neck, hump long and turned over backwards. In field, before the animal's head, an up-horned crescent on the apex of a triangle ; in left and upper margin, a long serpentined branch with leaves and fruit, or flowers (vine ?) ; in base, a Pehlevi inscription :—  (Sassanian.)

Flattened Hemispherical Seal. Dark green (nearly black) Jasper ; ov. 6 × 4½. J. J. N. : 1902.

Good in design and fairly well engraved. I got this specimen in 1902 from Mr. J. J. Naaman, who had then lately set up in business as an antiquarian dealer or agent.

P 26. LION, passant guardant (*r.*).

Lion walking (*r.*) face *fr.*, one fore-paw raised, tail in single upward curve. In field above, a Pehlevi inscription :—  (Sassanian.)

Hemispherical Seal. Black, white, and chocolate Onyx ; ov. 6 × 5. J. J. N. : 1902.

Mr. Jacob, who has only seen an impression from it, writes disparagingly of this gem :—" I believe it to be an imitation from a

Sassanian or Old Persian." I hardly think that anyone seeing the present hemispherical seal could doubt its antiquity, nothing in the engraving or in the grotesque design suggesting a forger's work. Gems such as this are scarcely worth forging, so small is the demand for them and so trifling the price they bring. The stone, in this case, is a remarkably pretty oriental onyx.

P 27. ELK, walking beneath a crescent and an eight-rayed star (*r.*).

European elk walking (*r.*), left legs forward, nose raised, horns large and palmated, with many points. In field above, an eight-rayed star; in *r.* field, below nose, an up-horned crescent. (Sassanian.)

Flattened Hemispherical Seal. White Chalcedony; ov. $5\frac{1}{2} \times 5$. J. J. N.: 1902.

I have called this animal an elk, but I believe it is really a fallow buck, notwithstanding its clumsiness. Both design and engraving are rather good of their kind, and the widely perforated hemispherical seal is a pleasing object in itself.

P 28. CRESCENT-CROWNED SYMBOL between two Ibex-horns with their points conjoined below.

A symbol seen in varying forms (perhaps a conventional altar portrayed as a device for a standard). It is composed of a vertical shaft set up on a slightly up-curved table, which is supported at the ends by vertical outward-horned crescents. Barring the shaft higher up is a similar, but down-curved table, with similar vertical outward-horned crescents rising from its ends. Crowning the shaft is a large up-horned crescent. Below the symbol, and partly enclosing it, are two ibex-horns, mouths upward, curved outwards *r.* and *l.* from their points, which are conjoined in base, and apparently fastened by a knot

resembling a four-rayed star, hanging from the point of junction. In upper margin, a Pehlevi inscription :—

(Sassanian.)

Flattened Hemispherical Seal. Chalcedony ; ov. 5½ × 4. J. J. N. : 1902.

A symbol seen in varying forms—perhaps a conventional altar. As elsewhere said, its shape is possibly a rude reminiscence of ancient figures of the great goddess. Some writers suppose it to be a Persian standard. The inscription has not been read.

P 29. CRUCIFORM SYMBOL, with a Kufic inscription.

A double-outlined Latin cross, with a triplicate decoration of loops and fruit at each of its four extremities. Below the bar of the cross, a Kufic inscription on either side of the shaft.

Conoid Seal. Rock Crystal ; circ. 4. J. J. N. : 1902.

This small seal belongs, in all probability, to the period of the Crusades.

P 30. SASSANIAN KING, bust of, between two up-curving wings (*r.*).

Profile (*r.*), straight-bearded, hair in roll on brow and thence to back, large round ear-drop, five short vertical raised bars of embroidery on dress below neck. Beneath all, and enclosing bust as high as the head, two diagonally divergent wings with in-curved points. (Sassanian.)

Flattened Hemispherical Seal. Red Carnelian ; ov. 4 × 3½. J. J. N. : 1902.

A nicely engraved portrait of a Sassanian monarch. There is no inscription to indicate his identity.

CLASS Q.

CYLINDERS: EARLY MESOPOTAMIAN; BABYLONIAN; PERSIAN; ASSYRIAN; HITTITE; CYPRIAN; CILICIAN; UNASSIGNED.

(*The detailed Descriptions in this Class apply to* ORIGINALS, *not Impressions; see Preface, Vol. I.*)

INTRODUCTORY REMARKS.

The ordinary conception of a cabinet of ancient gems ignores or excludes two important classes, both very largely represented in my own collection—gems which, in a general way, may be described as the earliest and latest productions of the engraver's art to which the term "ancient" can be fittingly assigned. One of these classes, the comparatively modern Gnostic and Talismanic, has already been considered in these notes; and we now have to deal with the other: the cylinder-seals of Mesopotamia, Assyria, Persia, Cyprus, Syria and Asia Minor, whose currency began at unascertained periods preceding 4000 B.C., prevailed until about 300 B.C., and, to a limited extent, continued in the far East till considerably beyond the Christian era.

It is only within late years that the immense antiquity of the earlier Mesopotamian cylinders has been recognised, but it is now admitted: being proved beyond question through the inscription on a magnificent specimen in M. de Clercq's collection, which belonged to a scribe or secretary in the service of Sargon I.,* whose

* Known also as Šargāni and Šargāni-šar-âli. The date 3800 B.C. is that indicated in the inscriptions of Nabonidus (550 B.C.), but is regarded by many Assyriologists as being too high. Sargon I. was a Babylonian king, and must be distinguished from Sargon the Later, King of *Assyria*, who reigned 722–705 B.C.—T. G. P.

reign can be definitely fixed at *c.* 3800 B.C. As this cylinder displays workmanship of the highest order, it is evident that engraved cylinders must have been in use at a much earlier date, and many of those still extant must almost certainly belong to periods of yet vaster antiquity.

But in most cases no precise indication of date can be found, and the period to which each individual cylinder belongs must be assigned through considerations of its character and peculiarities, such as the shape and material, the subject and treatment of the design, and the form and nature of the cuneiform inscription that generally occupies a larger or smaller portion of its surface.

Under the uncertainties still surrounding the whole study of what is termed "Assyriology," where the conclusions of one year are upset by the discoveries of the next, and where the chief authorities at home and abroad are constantly at variance, I have found myself unable to attempt more than a very rough and loose classification of the 151 cylinders that at present constitute my own collection, and this, together with the remarks to be offered on each individual specimen, must be looked upon as almost entirely tentative. My classification is as follows :—

(α) Mesopotamian Cylinders, dating from before 3800 B.C. to *c.* 2300 B.C.

(β) Babylonian Cylinders, dating from *c.* 2300 B.C. to about 400 B.C.

(γ) Assyrian Cylinders, dating from *c.* 1330 B.C. to *c.* 330 B.C., and Persian Cylinders, dating from *c.* 550 B.C. to 330 B.C.

(δ) Hittite, Cyprian, Cilician, etc., dating from *c.* 2000 B.C. to 330 B.C.

(ε) Unassigned Cylinders, mostly before 2300 B.C.

As regards Class (α), my previous remarks will explain the reason for naming *c.* 3800 B.C. as a point for regulating its beginning, that being the ascertained period of the reign of

Sargon I.—a mighty king of historical status, generally believed to have been of Semitic race, who established his rule over the then dominant Akkadians,* extended his empire in every direction, made Agadè his capital, and founded a dynasty.

After various changes of rule, during which, *c.*2050 B.C., King Su-Abu adopted Babylon as his residence, we come to another great historical monarch—whose period fixes the closing date for Class (*a*)—Hammurabi (or Khamurabi), who freed his country from Elamite invaders under Chedorlaomer, enlarged the bounds of the empire, definitely and permanently established Babylon as the capital city, excavated vast canals, and promulgated an elaborate law code, copies of which are still in existence.

These two monarchs stand out as historical land-marks—Sargon I., *c.* 3800 B.C. ; Hammurabi, *c.* 2000 B.C.

Important events took place and numerous names are on record during the centuries that intervened between the one date and the other ; the history of that period is to a certain extent well known, but nothing in it concerns my present work, save to note that *c.* 2700 B.C. the ruler of the Akkadians and Sumerians was a certain King Dungi I. of Ur, son and successor of King Ur-Engur,† for my collection includes a cylindrical red carnelian bead (Q *a* 37) which, in beautifully cut letters, records a dedication by that sovereign to the goddess Ninlila.

Cylinders of Class (*a*) are as a rule larger than those of the Babylonian, or of any other, class. Their most common material is serpentine or jasper, others are of marble or a sort of porphyry, a few are of lapis lazuli or rock crystal, and some are formed from the helix of a large shell found in the Persian Gulf. Their

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* This is the term used by Assyriologists in the earlier days of Assyrio-Babylonian decipherment. The name now employed, however, is Sumerian, first adopted by the late Professor Jules Oppert. The early non-Semitic name of the country was Kengi-Ura (see Q *a* 37), rendered in the inscriptions as "Šumer and Akkad" (S. Babylonia and N. Babylonia respectively).—T. G. P.

† Formerly read *Urkham*, or *Urea*, or *Urgur*. Dr. Pinches reads it *Ur-Engur* (which has been generally adopted).

most usual subjects are, either a group comprising a seated deity approached by two or three persons, or a scene where the solar hero Gilgameš and his bull-legged friend Eabani encounter wild buffaloes or bulls, or lions.

Cylinders of Class (β) are generally of moderate size, and by far the greater number are formed from a sort of loadstone commonly known as hæmatite, very heavy and metallic in character, sometimes of a bright grey colour like steel, sometimes of a dull lustreless brown. Serpentine, green jasper, crystal and lapis lazuli also occur. But this description chiefly relates to cylinders belonging to the earlier half of the long period included in Class (β); later on (perhaps under the rule of the Kassite dynasty between *c.* 1806–1230 B.C.), parti-coloured agates come into frequent use, and single figures, accompanied by long inscriptions, often take the place of the groups consisting of a seated deity approached by several worshippers, while the "field" is strewn with conventional symbols, and short inscriptions are the rule.

These inscriptions, it may be noted, are arranged in columns, usually separated by vertical lines extended over the full length of the cylinder, and are Babylonian in language and in the form of their cuneiform lettering; the inscriptions in Class (α), on the other hand, are generally in the old Akkadian linear script and are often contained within linear enclosures, which do not occupy the whole height of the cylinder, and frequently stand above some small animal or group which seems to belong to them rather than to the main subject elsewhere. Towards the end of the period, when Babylon was verging towards its subversion, the cylinders undergo a complete and painful change: they become larger and clumsier, and the fairly bright jades and chalcedonies, which frequently form their material, only serve to show off the meagreness of designs that usually consist of a single priestly figure, in stiff, plain, undignified attire, worshipping before an altar bearing commonplace symbolic objects.

Cylinders of Class (γ) are of a more interesting character; and,

towards the end of the Assyrian period when Assurbanipal and other enlightened monarchs flourished, some of them exhibit excellent, though conventional, designs and exceedingly fine workmanship. Many of them have the advantage of a beautiful material—clear red or white carnelian, onyx, variously patterned agate, sapphirine, and pale green or yellow chalcedony—each in itself attractive. One of their common subjects is the contest between a single deity and two wild animals rampant on his either side ; another exhibits a conventional sacred-tree between two priests, or genii, or rampant animals ; another displays Bel-Merodach vanquishing the dragon-like Tiamat ; and most of them somewhere crown the whole design with the winged-disc, the hallowed image of Assur the Great Supreme. Many bear no inscription, and where one occurs it generally consists of scattered cuneiform hard to translate—such at least is the case with those in my collection.

For convenience sake I have included in this Class, (γ), the cylinders of Persian origin, many of which to a great extent resemble the Assyrian in subject—a god, king, or hero contending with two rampant wild animals. The costume of the human figures makes it easy to distinguish these nationalities, the Persian loose trowsers or skirt ingathered, and the squared and fluted cap being widely different from anything that constitutes an Assyrian garb. Chalcedony in varying colours seems to be a favourite material, and some—such as two bearing curious hunting scenes which I have rather recently acquired—are on dull brownish stones that are hard to characterise. The Persians used a cuneiform script of their own, and sometimes no doubt—as in the case of the famous Darius cylinder in the British Museum—their cylinders bore inscriptions, but none appear on the specimens in my own collection.

Cylinders of Class (δ). The greater number of these come from Cyprus, and were very probably the work of Phœnician hands. They differ much, as a rule, from any in the preceding classes. Some of them are very Egyptian in character, and others

strongly exhibit Babylonian or Assyrian affinities; others again are extremely fantastic in their designs; but, as a rule, all are over-crowded with figures, often rather scratchily cut, and the "guilloche"—twisted cable—ornament is usually somewhere introduced. Hæmatite is their commonest material. This description does not entirely apply to the cylinders that are believed to be of Hittite origin. They generally bear only a few distinctly engraved figures, whose nationality is marked by boots with upturned toes, and tall caps, some of them high and bulbous like a Grenadier's "bear-skin," and others brimmed and cylindrical like an ordinary London hat. An ox-head symbol frequently occurs on cylinder-seals of that character.

Cylinders of Class (ϵ) consist of a few whose origin it is impossible to determine. Most of them seem to be very ancient. Two of their number (Q ϵ 1 and Q ϵ 2) are certainly remarkable —short, and thick, being of half the usual proportionate height, of a curious pink jasper-like material, and engraved with figures formed in the rudest manner by cupped dots and straight connecting lines. A very similar specimen belongs to M. de Clercq's vast collection (pl. i, No. 5*); no other appears in any of the books and catalogues that are within my knowledge.

Before concluding these introductory remarks I must add a few words regarding the sources from which has been derived such information as I possess on the subjects belonging to the present important class.

Books in the main have been my teachers. At first, when my interest in cylinders was small and I owned but a few indifferent specimens, I contented myself with reading the rather scanty sections on Babylonian and Assyrian art in the works of Layard, Rawlinson, and King—now in some measure superseded by more modern authorities.

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* Hayes Ward's No. 134, on pl. xix of his recently published *Cylinders and other Ancient Oriental Seals in the Library of J. Pierpont Morgan*, is probably more closely allied both in style and subject.—T. G. P.

Later on, chance at various times threw cylinders in my way in greater numbers and of a better class. Increasing quantity and quality led to increasing interest, and I began to buy and study every book and treatise that seemed likely to throw light on the history of those curious relics of the past, and on the meaning of the strange and singularly varied designs they bore in so limited a compass.

Among the books I have found most useful only one takes the form of a regular treatise on cylinders. I refer to M. Ménant's *Recherches sur la Glyptique Orientale* (1883), a most excellent work; though I venture to reject some of the theories he is too fond of advancing, and find myself unable to assent to some of his minute classifications.

Perrot and Chipiez's *History of Art in Chaldæa and Assyria* (translation, 1884) has some useful paragraphs on the subject, borrowed, however, from Ménant and other writers; but Professor Maspero's chapters in *The Dawn of Civilisation* (translation, 1894) are more valuable both as regards text and illustrations.

Perhaps, however, the most serviceable aid to the student of cylinders, apart from examining the originals, is to be found in works containing accurate representations of large collections of these objects. Cullimore's *Oriental Cylinders* (1842) is one of the earliest, and not without value, though the designs are mere, wretchedly ill-drawn, outlines. Lajard's *Culte de Mithra* (1847) also supplies an immense number of specimens, similarly drawn in outline, but vastly better.

Following these works in date comes the *Catalogue des Cylindres Orientaux du Cabinet Royal des Médailles de la Haye* (1878), where the illustrations are done by a photographic process under the care of M. Ménant, who supplements them by an excellent descriptive text. This is done by the same writer, on a much larger scale, in that magnificent work *Collection de Clercq* (1888–1895), consisting of two vast folio volumes which no student of cylinders would willingly fail to acquire, were it only for the sake

of the true presentment of that noblest of all its tribe—"Gilgameš watering the sacred buffaloes"—which nearly 6,000 years ago belonged to Ibnisarru, King Sargon's Chaldæan secretary in Agadè, and now enriches M. de Clercq in Paris.

Another valuable book of similar class is *The Babylonian ana Assyrian Cylinder Seals in the possession of Sir Henry Peek, Bart.*, (1890), by my friend Dr. T. G. Pinches. I have drawn much instruction from books, but he has been my only living teacher, and I cannot too warmly express my thankfulness for all the varied information he has so freely put at my service—whether orally, in correspondence, or through numerous books and treatises*—during the many years of our acquaintance. More than this, he has never failed to aid me in a most essential manner by translating the inscriptions on my cylinders, which not only adds immensely to their interest, but considerably, sometimes largely, enhances their actual value.

Dr. Pinches, whom I first had the pleasure of meeting at the British Museum when he held office in the Assyrian Department, has now left that institution, but he continues to carry on and publish those researches which have placed him in the front rank of Assyriologists, whether at home or abroad.

The British Museum possesses the largest and finest collection in the world of Oriental cylinders; unfortunately no catalogue of these has yet been issued. Mr. L. W. King, however—of the Assyriological Department—has somewhat recently published a useful volume: *Babylonian Religion and Mythology* (1899), which furnishes illustrations and descriptions of a few of the specimens referred to. Professor A. H. Sayce's *The Religious Ideas of Ancient Babylon* is also a serviceable work to consult, though it does not directly concern itself with cylinders.

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* Among Dr. Pinches's works may be mentioned:—*Babylonian and Assyrian Cylinders of the British Museum* (1885); *Notes on Discoveries in Assyriology* (1892); *The Old Testament in light of the Historical Records of Assyria and Babylonia* (1902, -3, -8).

Another lately found source of information I must not omit —my acquaintance with Dr. Hayes Ward, editor of the New York *Independent*, through a visit I received from him last summer (1904) at this house. For many years he has made cylinders his special study and has done much service to the Metropolitan Museum of Art, New York, by forming for it a magnificent collection of well chosen specimens.*

In order to see my collection he made a night journey from London to this my home in Scotland, though pressure of time obliged him to return on the following night, giving only a single day to fulfil his purpose.

He found much to interest and please him among my cylinders, and took casts of the best of those he had time to look at, meanwhile favouring me with much suggestive conversation on the subject before us. Since then he has kindly sent me a number of his valuable papers on matters relating to Assyria and Babylon, and I am looking forward in hope to the early publication of an extensive work on Cylinder Seals which he is now preparing, in view of which he was desirous to examine my now somewhat important collection.

SOUTHESK.

Kinnaird Castle, 1904.

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* See *Catalogue of Seal Cylinders in the Metropolitan Museum of Art, New York*, by Dr. Hayes Ward.

CLASS Q *a*.

EARLY MESOPOTAMIAN.

c. 3800–2300 B.C.

Q *a* 1. GILGAMEŠ, naked and full-front, subduing a rampant buffalo. The same repeated.

Male figure (Gilgameš) nude (or tight-clad), belt round waist, standing (*fr. r.*), face *fr.*; beard long and straight, hair in projecting loops; wearing low, horned cap. Right arm across; left arm raised and forward, seizing by fore-leg and head a rampant buffalo bull (*l.*), with long, notched, flat-spread horns, its head thrust back over the shoulder. Same subject repeated, the figures in reversed directions. Between the bulls, an eight-rayed star. Between the male figures, a lined parallelogram with spaces for three rows of inscription (erased, or not engraved), beneath which a recumbent antelope (*l.*), with long, straight, notched horns, and short down-curved tail. (Akkadian, *c.* 3000 B.C.)

Cylinder. Dark green Jasper, slightly translucent; c. 11 × 7½ (much broken: flake off above star; hind-legs of buffaloes and of first male figure wanting). Blau Coll. (Lot 337): 1899.

Gilgameš (till recently called Izdubar or Gisdubar) forms the chief subject, in various situations, on a large number of the earliest cylinders and continues to appear on those of all dates until nearly the latest period of their use. His extraordinary and unique aspect and the legends relating to him are so well known that I need not dwell on them here, I will merely set down a few remarks that bear upon his appearances on the cylinder-seals.

I will at once express my doubt as to the truth of the common assumption that this figure is always the Gilgameš of the legend throughout the varying scenes in which he takes a part. The details seldom perfectly fit in, and his companion Eabani is not represented according to the description on the tablets. It is my belief—according with Lajard's theory in his *Culte de Mithra*—that the human, or semi-human hero Gilgameš was greatly lost sight of in the popular view and merged in the idea of a subordinate solar deity.

In the earliest cylinder of certain date—that of Sargon's reign, referred to above—Gilgameš is seen in no circumstance of conflict, but is giving water to the wild buffaloes, with whom elsewhere he is at strife. This scene evidently displays the beneficent power of the Sun in nourishing the Earth—of which the bull for so many ages has been the symbol—with the celestial Waters of Life.

If he is afterwards shown as overpowering and slaying the bull, it is merely a representation of the might of the Sun's rays acting on the Earth, akin to the usual Mithraic scene of the demi-god stabbing that animal with his penetrative dagger. It must be noted that on many of the Babylonian and Cyprian cylinders Gilgameš wages no warfare but is represented as a deity, and sometimes as a deity highly honoured—and that such was the case is certain.

"The introduction to the long poem which records the history of Gilgameš stated that a knowledge of that hero's achievements would bring prosperity to the man who made himself acquainted with them. . . . . He [Gilgameš] was undoubtedly regarded as a god in popular belief. There is a prayer in the British Museum in which a sick man beseeches Gilgameš to cure him of his sickness, and he addresses him as 'the perfect king, the judge of the Annunaki, the great arbiter among men, who orders the four quarters of heaven, the governor of the world, and the lord of the regions of the earth.' The sick man also exclaims, 'Thou art a judge and like unto a god thou givest decisions.' It is clear therefore that to Gilgameš was ascribed no small authority and power. The estimation in which both he and the hero Etana were held is also attested by the fact that the determinative for 'God' is always placed before their names." (L. W. King, *Babylonian Religion and Mythology*, pp. 195, 196.)

In the legend, recounting the exploits of the hero (9th tablet), "the scorpion-man's wife replied that Gilgameš was partly divine and partly human." (*Ibid.*, p. 166.) [Lit.: "two (parts) of him are god and a third of him man."]

My contention therefore is, that it is needless to attempt to explain the scenes on the cylinders by a reference to the legend, and that we are throughout dealing with a solar demi-god, akin to Herakles and more closely to Mithras, whose position and functions may have undergone many changes in the popular view during the thirty centuries, or more, in which his image forms a constant subject of the engraver's art.

The fine cylinder, now under notice, much chipped and damaged but without serious injury to the design, bears unmistakably the impress of

extreme antiquity, and may perhaps claim an even earlier date than that assigned to King Sargon's reign, *c.* 3800 B.C. Gilgameš appears naked and full-fronted, and the animal he overpowers is a true wild buffalo with enormous corrugated horns; the inscription—at some time designedly polished out—has been within a rectangular frame; and beneath this is a subsidiary device—here a recumbent oryx, as evidenced by its long, straight, corrugated horns, and long, tufted tail; an animal represented on some of the earliest cylinders, but seldom, if ever, distinctly given on those of a later date. In such cases when an antelope occurs, its tail, and sometimes its horns, are short, and if its horns are long they are generally smooth and slightly curved. In place of the wild buffalo (Indian: arna, plural arnee) we then have the wild bull or urus, with short broad-based horns. There are other differences in the representations of animals which will be noticed as they occur.

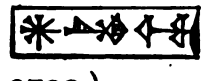
The present cylinder belonged to a collection formed at Bagdad by Dr. Blau. Dr. Hayes Ward when visiting that city on antiquarian business, more than twenty years ago, made acquaintance with the collection referred to and recognised some of the specimens that I have since acquired—a valuable proof that they really came from Mesopotamia and were in existence before the modern cylinder-forgeries began. The material is a smooth, finely grained dark-green jasper; the design is full of spirit; the engraving, chiefly in point-work, is mostly clear and careful and decidedly above average good, though roughish on the whole.

Q α 2. GILGAMEŠ, naked and full-front, subduing a rampant buffalo. Eabani fighting with a rampant lion.

Male figure (Gilgameš) standing (*fr. r.*), naked and bareheaded; arms forward, *r.* hand holding fore-leg of a wide-horned, rampant buffalo bull (arnee) (*l.*), and *l.* hand grasping its throat and forcing back its head.

Male figure (Eabani) standing (*fr. r.*), head horned and bearded, below waist bodied as a bull; arms forward, *r.* hand grasping the left paw, and *l.* hand the throat of a lion, standing rampant (*l.*), *l.* hind-leg advanced, tail vertically raised in double curve.

Inscription of one line :—

 NANNAR-ŠEGA.

(Akkadian, *c.* 2700.)

Cylinder. Rock crystal; 9 × 5½. J. J. N.: 1902.
[Plate II.]

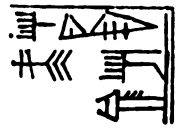
Remarkably well engraved on clear and beautiful rock crystal. An ancient specimen, no doubt—Dr. Pinches assigns it to the period of King Dungi of Ur, *c.* 2700 B.C.—but it hardly seems as old as the preceding. The grand horns of the wild buffalo are well represented; in the lion's case, however, the tail—though in double curve—is elevated almost in the Persian manner. The inscription is not so distinctly linear as in Q α 1. and several others. It consists merely of a man's name—probably that of the owner (corresponding with the Semitic names Sin-udammiq, Sin-damaqua). Nannar is the Akkadian name of the moon-god, better known by his Semitic title, Sin.

[A forged copy of this cylinder, in red jasper, was offered for sale to Lord Southesk a few years ago.—T. G. P.]

Q α 3. GILGAMEŠ, naked and full-front, subduing a rampant bull which is seized by a rampant lion, crossing a similar lion, the latter seizing a fallow buck, also in a vertical position. Beneath the inscription tablet, in small, a lion salient diagonally crossing a springing hind.

Male figure (Gilgameš), standing *fr. l.*, nude, bare-headed, curled and bearded, face *fr.*; arms forward, holding head and root of tail of a rampant wild bull (*l.*), its head reverted (*r.*); a lion (*r.*, head *fr.*) seizes it by the throat; another lion (*l.*, its head *fr.*) crosses the first diagonally, and seizes by the throat a rampant fallow buck (*r.*, its head turned upward, horns down). Behind Gilgameš, small figures of a lion (*r.*) and a fallow doe (*l.*), salient, crossing saltire-ways.

Above these, in a linear frame, a Cuneiform inscription:—


LUGAL-
ZI-DA-
KA.

Probably a man's name, corresponding with the

Assyrian "Šarru-kênu," probably "true (*i.e.*, legitimate) king." If, however, the *ka* at the end be part of the name, and not a mere suffix, the reading may be *Lugal-zida-duga*, "the true king has spoken."

(Akkadian, *c.* 3800 B.C.)

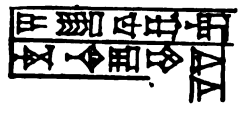
Cylinder. Red-brown marble (discoloured); $1\frac{3}{8} \times 8$. Waddell Coll. (Lot 22) : 1901. **[Plate III.]**

One of the oldest specimens in my collection, to judge by subject, size and style, and general look of extreme antiquity. The material seems to be marble, originally white, but turned to pinkish brown through some chemical action of the soil in which it lay. Though rather rough, the point-work engraving merits praise in parts, and the design, allowing for archaistic treatment, is rich, spirited and dignified. The inscription, in the most ancient linear style, occupies a square, beneath which are two small animals that belong to it rather than to the main subject. The wording is remarkable:—Lugal-zi-da-ka, in Assyrian Šarru-kênu. The latter—Dr. Pinches remarks—may be a form of the Royal name Sargon.

[*Cf.* the old cylinders (time of Lugal-anda and Uru-ka-zida) from Tel-loh, *Amherst Tablets*, vol. i, No. 1; Allotte de la Fuÿe, *Documents Présargoniques*, part 1.—T. G. P.]

Q α 4. GILGAMEŠ, naked and full-front, subduing two rampant buffaloes, each of which is seized from behind by a rampant lion.

Gilgameš, tight-clad, *fr.*, *r.*, horned, arms extended, hands grasping throats of two rampant buffalo bulls (*r.* and *l.*), both with heads reverted; behind each bull a rampant lion clawing it on the shoulder. Inscription of two lines:—



I-ŠAR-BA-KALA URU
URU NA-RA-AM-I-
LI.

"Išarbakala, the farmer, servant of Naram-ili."

(Akkadian, *c.* 2700 or earlier.)

Cylinder. Black Jasper; 10 × 5½. Bagdad; Shb.: 1879.

Another very ancient specimen, assigned by Dr. Pinches to the Akkadian period, like the preceding, but the workmanship is very inferior to that well-cut cylinder. The head of Gilgameš is nearly obliterated, and that in so strange a manner that it seems as if it had been never finished but left as a mere indication, the heads of the animals on either side being fairly complete. The horns of these bulls exhibit—as in many other cases—a type between the wide, once-curved buffalo horns and the short thick-based urus horns of a later period; they have the curve and shape of the former, though with much less thickness and no corrugation; but, on the other hand, they are scarcely longer than the latter, and are of even thickness throughout. On the whole, I believe that the animal is meant for a buffalo, his defective horns being the result of carelessness, or ignorance on the engraver's part.

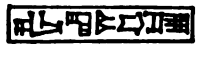
The lions are very poorly designed; their heads are imperfectly made out, and their tails are not shown. The inscription is clearly and firmly cut in a linear style. This cylinder was an early purchase from Shemtob, of Bagdad.

[Naram-îli is a Semitic name meaning "Beloved of God."—T. G. P.]

Q α 5. GILGAMEŠ, naked and full-front, lifting a buffalo by its hind-legs; the same, similarly lifting a lion.

Male figure (Gilgameš) *r.*, nude, head *fr.*, curled and bearded; standing on *r.* leg, and with other leg raised pressing foot against back of a struggling lion (*l.*), which with extended arms he lifts by its *r.* hind-leg; its fore-paws are on the ground, its head, open-mouthed, forward; its tail, single-curved, over back.

Facing him, a similar male figure (*l.*), who similarly lifts a struggling buffalo bull, whose head, somewhat raised, bears wide-curved horns. Between the male figures a Cuneiform inscription of one line :—

 ALLA DUMU AMARA-SI LAḪA (or SUKKALA),

"Alla, son of Amarasi the messenger."

(Akkadian, *c.* 2700 B.C.)

Cylinder. Lapis Lazuli ; 8 × 4. J. J. N. : 1899.
[Plate II.]

There is nothing very remarkable about this cylinder, which is rather above average in execution. It may be noted that Gilgameš is duplicated and Eabani does not appear, as is often found to be the case. The lettering of the inscription resembles that of the preceding, the date being probably much the same, *c.* 2700 B.C. The material is a poor specimen of lapis lazuli, dull and heavily speckled with white.

Q *α* 6. GILGAMEŠ, naked and full-front, subduing a rampant buffalo ; Eabani fighting with a rampant lion. Beneath the tablet, a female deer, or goat, standing.

Gilgameš, naked, standing *r.* ; head (*fr.*) with hair in horn-like curls, and long beard ; grasping right fore-leg and throat of rampant buffalo (*l.*). Bull-headed man (Eabani) naked, standing (*l.*) ; head (*fr.*) horned and bull-eared, the chin bearded ; grasping fore-legs of rampant lion (*r.*). Between the groups, Akkadian inscription of two lines :—

UR-BI-KU
DUP-ŠAR,

"Ur-bi-ku, the scribe" ; and a female deer or goat, standing beneath. (Akkadian, *c.* 2500 B.C. or earlier.)

Cylinder. Hæmatite ; 8 × 4½ (slightly concave). Wtr. : 1893. [Plate II.]

Eabani, or the figure assumed to represent him, appears in his usual guise—a bull-horned man, exactly like Gilgameš down to the waist, but thence downward formed like a bull. This is a well-engraved cylinder, in excellent preservation. The inscription is within a squared frame, beneath which stands a small deer, a gazelle perhaps, but its head is imperfect. The bull's horns, like those in Q *α* 4, belong to what may be termed the feeble buffalo type ; the lion's tail, though long and twice curved, is erect. This cylinder's material is a hard and heavy brown stone, perhaps not hæmatite, though like it.

Q α 7. GILGAMEŠ, naked and full-front, wrestling with his counterpart; Eabani lifting two lions by their hind-legs. In small—a tight-clad, fluted-capped hero, dagger in hand, fighting with a rampant oryx; beneath him, two similar men, with club and spear, fighting with a rampant ibex between a portable altar and a kneeling man.

Bull-legged man (Eabani), naked, horned, bearded (*fr.*, *l.*), lifting two lions by their hind-legs; two naked men (Gilgameš) *fr.*, wrestling, each lifting one of the other's feet. Small figures (later work) :—antelope (oryx) with long spiral horns (*r.*), man slaying it (*l.*), tight-clad, square fluted cap, right arm round animal's neck, club in hand, left hand raised with dagger. Ibex (*l.*), man opposite (*r.*), raising right hand with dagger; man behind (*l.*) stabbing with spear; kneeling man (*r.*), long-haired, naked, who seizes the head of one of the lions (all three men in tight clothing); portable altar (*r.*) in the form of a tall object capped with a vase (?), and slanting outwards. (Akkadian, *c.* 3000 B.C.)

Cylinder. Serpentine; 10 × 6 (part of surface worn). Phc.: 1883. **[Plate III.]**

My earliest essay in gem-collecting consisted, as it happened, in the purchase from Sanderson, a well-known Edinburgh lapidary in the year 1850, of a small red morocco box containing ten cylinders neatly fitted into shaped receptacles. They had formed part of some carefully formed collection, for there were several other boxes similarly arranged. Unfortunately I did not ask for the collector's name, making that small purchase from a momentary fancy raised by the remarkable appearance of those objects of a type utterly new to me, so evidently ancient, so mysteriously significant. Having been acquired at so early a date the cylinders could not but be authentic, nothing more, however, could be said in their praise; they were all Babylonian of the most common class, small and in poor condition. Most of them are still in my collection and will be noticed in their proper places.

Till 1878 I bought no more cylinders, but in searching at that time

for gems of all descriptions, I came upon a large number of cylinders on sale at Lincoln's, in Oxford Street; mostly Babylonian and of poor quality, to the best of my recollection. Of these I purchased a few, and about the same time bought a few more of little value from Cutler.

The first really good cylinder that I had a chance of acquiring was that interesting early specimen now under notice, which may be safely assigned to the period of Sargon. Besides being finely designed and adequately well cut, it has two striking peculiarities. In the first place it bears the curious and uncommon scene of Gilgameš wrestling with his own exact counterpart; a strange procedure which can in no way relate to any of the details in the poetic legend. Rather, I think, must it relate to Gilgameš as a solar deity, the revolution of the Sun being symbolised in the turning over of the figures; an action represented in symbol sometimes as a wheel, but more generally by the universally diffused *swastika* 卐. In support of this view a comparatively modern example may be noticed on a Pictish memorial stone at Meigle, Perthshire, where four naked men are grouped into a perfect *swastika* arrangement (see *Early Christian Monuments of Scotland*, Soc. of Antiquaries publication, part iii, p. 304; 1903).

Another peculiarity of the present cylinder appears in the fact that an inscription, the frame of which remains, has been removed and a number of small figures in vigorous action now occupy its place; and this has evidently been done at a very early date, to judge by style and character. A third peculiarity may be added: the exceedingly long hair of the small naked man who kneels beneath the place of the erased inscription—a noted feature in the description of Eabani—also his strange and perhaps unique action in taking hold of the head of one of the vanquished lions. The species of the antelope that meets its death from one of the small figures is very distinctly indicated, its horns and tail marking it as an oryx; an animal seldom, if ever, accurately given on the later cylinders. One may also note the shape of the dagger brandished by its slayer; very broad in the blade, like the daggers used in Europe in the later Bronze Period. The upright object behind one of the lower small figures may either be a portable altar or a large mace vertically set up.

Q α 8. GILGAMEŠ, naked and full-front, lifting a buffalo by its hind-leg and tail; Eabani fighting with a rampant lion in presence of Merodach, standing astride, short-clad and bareheaded.

Naked man (Gilgameš) *fr. r.*, with horns and wide lozenge-shaped beard; standing, both arms forward, holding up by tail and hind-leg a buffalo bull, on whose grounded head he plants one foot. Back to back with

him, a bull-legged man (Eabani) *fr. l.*, naked and wearing a flat cap, grasping the paws of a lion rampant, tail raised in double curve. Facing the second group stands a male deity (Merodach) *r.*, bareheaded and bearded, and in tight, short attire; one arm down, the other across, the hand on waist as if holding a downward weapon; one leg in advance. Behind him a composite symbol: a sickle-shaped falchion combined with a downward crooked-shafted spear. Behind Gilgameš, a ringed pillar; between Eabani and the lion, an ape symbol. Before the deity an inscription of two characters :—

 UTU (Akkadian), or ŠAMAŠ (Semitic)—
the Sun-god.

(Early Chaldæan, *c.* 2500 B.C.)

Cylinder. Hæmatite; 6¼ × 3½. J. J. N.: 1901.
[Plate IV.]

Poorly engraved and unimportant; yet, like most cylinders, not without its peculiarities. I am inclined to think that it should be classed with the Babylonian cylinders of *c.* 2000 B.C.; its material and size, the presence of the striding figure which I provisionally term Merodach, and the nature of the symbols in the field, all tend to that view, and (as far as I can judge) the cuneiform inscription is not of the earliest date. The symbol behind the deity is hard either to interpret or describe: it combines a crooked-shafted arrow, or javelin, with the sickle-shaped falchion that belongs to Merodach, but breaks out into other lines that seem meaningless. Behind Gilgameš is the symbol so very common on Babylonian cylinders—in its plainest form a bar with a ring near the centre. Opinions are divided as to its character and meaning. Some hold it to be the balance bar of a pair of scales, and thus to symbolise the quality of Justice, a special attribute of Šamaš. Others, with whom I am inclined to agree, look upon it as a gate-post—perhaps allusive to the gates daily traversed by the sun—and one not only finds ringed posts of that description flanking gates on certain cylinders, but on others one sees Gilgameš holding, with one hand, just such a post slanting vertically on the ground. On some very late cylinders the symbol distinctly becomes a portable fire-altar, and my belief is that in every case it has reference to the solar deity. Not to beg the question I term it simply the ringed-post symbol.

Between Eabani and the rampant lion there is another favourite Babylonian device—a small animal, never well defined, sometimes like an ape, as here, sometimes more like a jerboa—these being connected with lunar ideas. We shall often meet with these symbols, and several others equally common, on Babylonian hæmatites when discussing class Q β.

Q α 9. GILGAMEŠ (imperfectly defined) subduing a bull and a hind, the former attacked in rear by a lion, the latter by a goat-horned, dog-tailed monster.

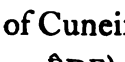
A rudely indicated figure (Gilgameš) stands *fr.*, legs apart, arms outstretched to either side. With his right hand he seizes a rampant deer or hind (*r.*), which a lion (*r.*) attacks; with his left hand he seizes a rampant bull (*l.*), which is attacked by an animal (*l.*) bodied and tailed like a dog, and horned like a goat. Between the outside combatants, an object resembling a short spear with barbed point downward, and the shaft set with rough projections (? the vertical branch of a palm-tree). (Babylonian, *c.* 2300 B.C. ?)

Cylinder. Speckled grey and brown Marble or Agate; 5 × 2½. Waddell Coll. (Lot 32) : 1901.

This otherwise worthless specimen, which is extremely rough and indistinct in workmanship, is saved by the peculiarity of its material—the exact nature of which I am unable to determine—and by the curiously rounded, smoothly polished appearance of every part of its surface, whether in or out of the design, giving it the look of a wave-worn stone from the sea-shore. It formed part of a lot at the sale from which it came.

Q α 10. GILGAMEŠ, in profile, bareheaded and short-clad, contending with a lion. The same repeated.

Male figure (Gilgameš) standing (*r.*), tight-clad, head in profile, both hands forward grasping fore-paws of a rampant lion (*l.*), hind-feet on ground, tail raised in double curve. Same subject repeated, figures in reversed

directions. Between the two male figures a single line of Cuneiform inscription :—  UD-DU-NE (or ÊNE or ÊDE), probable meaning "bringing forth" (*i.e.* "The Capture"). (Akkadian, *c.* 2700 B.C.)

Cylinder. Brown-green Jasper ; 7½ × 4¼ (flake off skirt of first figure). Blau Coll. (Lot 342) : 1899.

We here arrive at a variation in the type of Gilgameš which may possibly be the mark of a somewhat later date, though characterising many cylinders that bear all the signs of remote antiquity. He is now displayed in profile instead of in full-face, and his nakedness is covered by close-fitting garments. These can barely be made out in the present case; partly owing to inferior workmanship, partly to a large breakage affecting one of the figures, but they are sufficiently perceptible.

Q *a* 11. GILGAMEŠ, in profile, bareheaded and tight-clad, stamping on the head of a lion and lifting it by its tail, while a similar figure lifts it by a hind-leg.

Male figure (Gilgameš) *r.*, nude (or tight-clad), belt round waist, bareheaded and beardless, head in profile ; both arms forward, holding tail of a lion, swung head downwards, and stamping on its head with his left foot, which the animal tries to seize. Similar male figure, standing *l.*, lifts lion by its left hind-leg, its other legs sprawling in the air. Between the backs of the male figures, a spear-shod pole (standard) bearing a square banner with gryphon heads on its upper corners and a vase-like bottle in centre ; on either side, at the foot of this banner, a scorpion (*fr.*) claws upward, and a swan standing *l.* Above standard, a large up-horned crescent ; and to *r.* another standard—a pole on which rests the tail of a spread-eagle (*fr.*) with gryphon-head (*r.*). (Babylonian, *c.* 2500 B.C.)

Cylinder. Olive-brown Jasper ; $9\frac{1}{2} \times 5\frac{1}{2}$. Blau Coll. (Lot 337) : 1899.

A fine cylinder (though in the usual rough point-work, which resembles the production of a school-boy carving his name with a pocket-knife) ; for, besides its size and the spirit of its design, it is remarkably rich in rare and curious symbolic devices, which fill the space usually occupied by an inscription.

Gilgameš again appears in profile ; in both examples of himself he is beardless, his tight clothing can hardly be made out, but his girdle is well defined. The standard to the left is curiously formed—its vertical pole is shod with a spear-head and crowned with an "ace-of-spades" formed vase: a very frequent symbol on Babylonian cylinders, and probably sacred to Šamaš, the sun-god ; to whom also would belong the gryphon heads (if they are not serpent heads) that crown the corners of the square banner that spreads out behind the vase. The large crescent above actually belongs to the moon-god Sin or Nannar. The well-cut swan and scorpion may have some astrological meaning. Borne on a plain pole is the other standard—a gryphon-headed eagle displayed, designed with considerable skill and much resembling a device in mediæval heraldry.

An eagle such as this formed part of the "armorial bearings" of the city of Lagaš, being raised upon the back of a couchant lion. In the case before us, the lion-like head of the eagle may be meant to represent the absent "supporter," and the cylinder may very probably belong to the ancient settlement referred to, with a possible date of *c.* 3000 B.C.

Q *a* 12. GILGAMEŠ, in profile, tight-clad and flat-capped ; and the same bareheaded, lifting and stamping on the heads of two lions, diagonally crossed. An ibex, rampant and reguardant, associated with the inscription.

Demi-god (Gilgameš), male figure standing naked (*r.*), bearded, wearing flat (horned ?) cap ; arms forward, lifting up lion (*r.*) by its hind-legs [? stamping on the head of the lion] ; opposite, similar male figure, but without cap, similarly holding a lion (*l.*) ; the lions, backs downward, their bodies crossing in *saltire*. Rearing up, with fore-legs on shoulder of demi-god,

an ibex (*r.*), head reverted. Beneath ibex, Akkadian inscription of two lines :—

DUP-ŠAR
LUGAL KALAG-GA (?):

"The Scribe of the Mighty King."

(Akkadian, *c.* 2500 B.C. or earlier.)

Cylinder. Green Jasper ; 9 × 5½. Bateman Coll. (Lot 110) : 1893.

Another fine and large cylinder of an ancient period. Again we have Gilgameš in profile—whether naked or tight-clad it is hard to say—but here he wears a plain flat cap, like a Scottish "blue-bonnet," on one of his images. The other is bareheaded and may be meant for Eabani. The animal rearing up over the inscription is no oryx, but very certainly an ibex, as shown by its short tail and long, corrugated, curving horns. It seems to belong to the inscription rather than to the general design—a peculiarity of certain ancient cylinders already remarked on. The linear inscription is roughly indicated, and the final character is doubtful.

Q *a* 13. GILGAMEŠ, in profile and wearing a low broad-topped cap, subduing a rampant man-headed bull. The same bareheaded, overcoming a rampant buffalo. Eabani fighting with a rampant lion.

Male figure (Gilgameš) *l.*, nude save for a girdle, bareheaded and bearded, face in profile ; arms forward, left hand holding right fore-leg of a rampant bull (*r.*), horns buffalo-formed, but small ; right hand holding its right horn and pressing back the head. The bull's neck is heavily maned, its tail erect. Behind it stands (*l.*) a rampant lion, whose throat and jaw are grasped by a bull-legged and bull-horned man (*r.*), who wears a girdle, and a streamer falling over his neck. Back to back with him, a long-bearded man (*l.*), wearing a tight tunic, short breeches, and a broad flat cap, seizes with his left hand the body of a rampant human-headed bull

(*r.*), and with his right hand grasps its left horn and twists back its head till it faces *l.* Its neck is maned, its beard of great length. (Akkadian, *c.* 2500 B.C.)

Cylinder. Green Jasper ; $11\frac{1}{2} \times 7$. Waddell Coll. (Lot 22) : 1901.

A large cylinder, exceedingly fine of its class, engraved entirely with the point. Gilgameš again is in profile, tight-clad and duplicated—bare-headed in one case, where he struggles with an animal that seems to be a buffalo, though the horns are rather small and short ; in the other case he contends with a man-headed bull (perhaps the monster sent by Anu, at the prayer of his daughter Ištar, to destroy Gilgameš for rejecting her love), and wears a cap that swells out into a broad flat top. Eabani, as usual, appears as a bull from waist downwards, his head displays bull's horns and a long queue falling from the back. The lion, which he grasps by throat and jaw, is much corroded and discoloured ; its tail is raised, but possesses the length and double curve that one expects to find on an early cylinder.

Q *a* 14. GILGAMEŠ, in profile, tight-clad, and wearing a braided broad-topped cap, subduing a stag and an ibex, each attacked by a lion, one of which assailants a duplicate Gilgameš seizes by its head and tail.

Male figure (Gilgameš) standing *l.*, head profile, nose aquiline, long straight beard and hair, wearing flat cap with zig-zag ornament and widening towards top, and short belted tunic ; arms, and legs below knee, bare ; standing, right leg foremost ; outstretched arms, which are hidden behind, and apparently holding two rampant animals—*viz.*, to left, an ibex (*r.*), head *l.*, regardant, horns long and curved ; to right, a stag, head *r.*, regardant, horns long, flatly double-curved and furnished with short divergent points (4 and 3) ; pendent from muzzle two lines resembling a beard. Behind these animals two rampant lions (*r.* and *l.*), tails double-curved and erect, mouths open, each with one paw forward

seizing neck of animal before him. Behind lion to *l.* from principal figure, another male figure, standing *r.*, left leg foremost, head profile, nose and beard straight, wearing low flat cap, projected in front and rounded at back and falling in long pendant over shoulders, otherwise dressed like other male figure ; arms forward, left hand seizing nearest lion's head, and right hand his erect tail. Behind this male figure, a small male figure standing *r.*, left leg forward, similarly dressed, but bareheaded. Above him Akkadian inscription, tentatively read :—

MUŠASU—a man's name. (Akkadian, *c.* 3000 B.C.)

Green Jasper ; 11 × 7. Morrison Coll. (Lot 21) : 1898. **[Plate III.]**

The Morrison Collection, though containing many valuable gems, was far from rich in cylinders ; two or three, however, of those catalogued brought exceptionally high prices at the sale ; but, not having been there, I am ignorant as to their quality. One of them, an object of extreme rarity, bore a Grecian design and reached the relatively large sum of £50 ; another, of Persian work, was sold for £46. The cylinder now under view, acquired at a very moderate cost, may probably be inferior to those referred to, but all the same is a remarkably fine specimen of its kind. As in the preceding, Gilgameš again appears in profile, duplicated, and in tight short-skirted garb ; wearing, in one case, a broad-topped cap ornamented with a braided pattern, and in the other a low cap like a Scottish "Glengarry," and a long queue. The animals are designed with considerable spirit, though the lion looks rather clumsy. One of the others is certainly an ibex ; its opposite is an ill-defined creature, in shape and horns somewhat like a stag, but apparently bearded like a goat. The tail is indistinct. The small short-clad man evidently belongs to the inscription beneath which he stands, and may be "Mušasu" himself, if Dr. Pinches is right in his tentative reading.

[The name Mušasu is followed by the character for "man," which occupies the line below. The inscription would seem to mean "The man Mušasu," but the whole is doubtful.—T. G. P.]

Q *a* 15. GILGAMEŠ, in profile, tight-clad, wearing a fluted, broad-topped cap; and the same, holding a javelin, lifting by the hind-legs two lions crossed in saltire. An antelope standing beneath a pine-tree and a horizontal vase. A barred gate (?).

Male figure (Gilgameš) standing (*r.*), left leg forward; in tight clothes with girdle; head in profile, long-haired and long-bearded, wearing low cap widening from base to flat top; his right arm down, hand grasping transverse spear; his left arm forward and bent, hand holding up a lion by its hind-quarter near tail. Facing this figure, a male figure (*l.*) similar to the other in all respects, save that the latter with his left hand holds a lion's left hind-paw, while his right hand grasps its hind-quarters. The two up-lifted lions (*r.* and *l.*), nearly identical, stand on their fore-paws, with their bodies crossing in saltire, as do their tails—which are in deep, single curve. Their mouths are open, their talons spread. Between and behind figures, a large pine-tree, naturalistically treated, with three rows of branches below conical top. At foot of tree stands a straight-horned antelope *l.*, its head horizontal, its tail raised over its quarters in double curve. Above this, in field, a horizontal vase, semi-oval, bottom rounded, top flat, with short-necked mouth projecting. Before second figure, beneath his extended left arm, a high rectangular object (a gate?), of four upright posts with five cross-bars, including those at top and bottom. (Akkadian, *c.* 3000–2000 B.C.)

Cylinder. Green Jasper; 12 × 8—concave towards centre (mended, in front of spear-bearing figure). Wtr.: 1897.

The absence of an inscription on this large and good cylinder is well atoned for by the interesting objects that occupy its usual place—a tall and

finely designed tree of the fir or cedar tribe; a spirited antelope standing beneath it; and near it, on the field, a bulbous, thin-necked bottle of the form so commonly used as a symbol on Babylonian cylinders.

The cedar was the original sacred tree of Chaldæa. It was "the world tree," "whose roots stretched downward into the abysmal deep, where Ea presided, nourishing the earth with the springs and streams that forced their way upwards from it to the surface of the ground. Its seat was the earth itself," and it rose to "Zikum, the primordial heavens above, who rested, as it were, upon the overshadowing branches of the mighty stem." (Sayce, *The Religious Ideas of Ancient Babylon*, p. 239.)

"The cedar was something more than a world-tree. It was employed in incantations and magic rites which were intended to restore strength and life to the human frame. It was thus essentially 'a tree of life,' and the prototype and original of those conventional trees of life with which the walls of the Assyrian palaces were adorned." (*Ibid.*, p. 241.)

The palm was also a sacred tree at Babylon from the earliest period, and Professor Sayce suggests that while the cedar was primarily the sacred tree of Eridu, the other was originally the sacred tree of some other locality of Chaldæa. (*Ibid.*, p. 242.)

Ea, the god of the Deep and of irrigation, lord of all rivers, and of the supposed ocean-stream; creator of the "Black-head Race," was one of the triad of Supreme Deities consisting with him of Anu, lord of the air, and Bel, lord of the earth. The serpent was a creature with which the name of Ea was associated, but the antelope and gazelle seem to have belonged to him specially. He was called "the antelope of the deep," "the antelope the creator," "the antelope the prince" (*ibid.*, p. 280), hence the appropriateness of the animal represented at the foot of the tree on the present cylinder. It does not seem to be an oryx, though its horns might suit, for its tail is short, and, moreover, it seems to be bearded—which may be a mere error of ignorance. The water-bottle probably relates to the functions of Ea and his sacred tree. Between one Gilgameš and the lions there is a curious device like a barred gate, the meaning of which I cannot guess, unless it merely marks the erasure of an inscription.

Q *a* 16. GILGAMEŠ and his counterpart, both in profile, subduing two diagonally crossed rampant lions.

Male figure (Gilgameš) *r.*, head in profile, long-haired and bearded; wearing girdle and loin-cloth, and a cap widening from base to top and decorated with "herring-bone" pattern embroidery. Facing him a similar figure (*l.*). Between these, two lions with downward, twice-curved tails; rampant and crossing

one another diagonally; a fore-paw and the throat of each seized by the man farthest from the springing-point of the animal, and its head forced back. Behind this group are vestiges of the tablet of an erased inscription, beneath which are the remains of two small figures:—A bull-legged man (Eabani) *r.*, holding a spear point downwards, and a robed worshipper. Facing the tablet stands a deity (*r.*), long-haired and bearded, wearing a mitre and long, flounced, goat-skin robes. One arm is bent and forward, the hand holding the blade of a dagger, hilt upward; the other hand supports, upon the nearer shoulder, an axe with curve-edged blade and a gryphon's head on the upper end of the shaft. (Early Chaldæan—Gilgameš group, *c.* 2700 B.C. Standing deity, *c.* 2300–2000 B.C.)

Cylinder. Black Jasper; $1\frac{1}{2} \times 7\frac{1}{2}$. J. J. N.: 1901. **[Plate IV.]**

I consider myself fortunate in possessing so fine a series of large cylinders of the very ancient type, which interests me most of all; each a more or less excellent example of its class, each resembling yet differing from the rest. The present cylinder, like those that immediately precede it, gives us Gilgameš in profile and duplicated. The duplication here is nearly exact; both figures wearing the same tight, short clothing and the same broad-topped, flat caps, as to the material of which I am in much doubt. The caps in this case show a sort of herring-bone pattern on their sides, which may be embroidery or may be feathers rising from a circlet round them. Caps of this shape seem to have been in use for many centuries. We have them on these early cylinders. In Q *a* 15 they are of what may be called the normal type, sided with parallel vertical rows of stiff fluting; the same is found as the head-dress of the Phalastim or Philistines, and on Persian seals and cylinders it appears almost without variation. Judging by the changes of pattern on the early cylinders and their apparently ornamental character, I think these caps may have been made of some material and decorated with braid or feathers; while with the Philistines and Persians the flutings were of hard-rolled padding, calculated to deaden a hostile blow.

The present cylinder has been tampered with. Dr. Pinches assigns its original date to the Ur-Engur and Dungi period, *c.* 2700 B.C.; but with evident justice he relegates the figure of the robed deity to the Babylonian

period, *c.* 2300 and onwards, as it is quite different in style—deeper and more carefully cut, but less freely and boldly—and is awkwardly crowded in between Gilgameš and the frame of an erased inscription. The deity, whom I cannot identify, is armed in an unusual manner: his axe is of strange design and he holds his dagger by the blade. Beneath the frame are the faint traces of two small figures—one of which has been a long-robed man, while the other is proclaimed by the remains of its bull-legs to be Eabani.

Q α 17. GILGAMEŠ, in profile, tight-clad and wearing a fluted broad-topped cap, subduing a rampant stag.

Male figure (Gilgameš) in profile, standing *r.*, short-clad or naked, wearing cap with four marked flutings; arms forward, grasping horn and fore-leg of a stag (*l.*), rampant and looking back. Behind the stag, a conventional tree—a stem with a short branch forking diagonally from its centre, each branch ending in a lozenge-formed leaf (*cf.* Q α 24). Between this and Gilgameš, a large eagle, displayed, head *r.*, with a large serpent, with concentrically curling tail, grasped by the neck in either talon. (Babylonian of *c.* 3000 B.C.)

Cylinder. Hæmatite; $7\frac{1}{4} \times 3\frac{3}{4}$. J. J. N.: 1902.

This cylinder was probably re-engraved at a later date.

Q α 18. GILGAMEŠ, naked and full-front, subduing a stag and attacking a lion, which is overpowering a buffalo; Eabani seizing by head and neck another lion, by which another buffalo is being vanquished.

Indistinct. Gilgameš, naked (*fr.*), with *l.* hand grasps neck of rampant stag (*l.*, *hd. r.*); and with *r.* hand the head of a rampant lion (*l.*), which seizes by throat a rampant buffalo (*r.*), forcing back its head. Eabani (*fr. r.*) seizes by head and neck a second rampant lion (*r.*), which similarly treats a similar buffalo—the back

of the buffaloes being symmetrically opposite one another, and the long downward horn of each meeting in a pattern in the intermediate space. A deep line, omitted where it would cut the figures, passes round centre of cylinder. (Akkadian, *c.* 3500 B.C.)

Cylinder. White Marble ; 14 × 8. J. J. N. : 1902. **[Plate IV.]**

The engraving of this cylinder is exceedingly rough, sketchy, and worn. [Compare the *Amherst Tablets*, vol. I, No. 1, and Allotte de la Fuÿe, *Documents Présargoniques*, part 1.—T. G. P.]

Q α 19. GILGAMEŠ, full-front, tight-clad, contending with four rampant lions. A similar figure contending with a single rampant lion.

Gilgameš (*fr.*), tight-clad (indistinct in details), with either hand grasping throat of rampant lion facing him (*r.* and *l.*) ; each of these lions diagonally crossed by another facing the opposite way—a diagonally crossed pair on his either side. A similar figure (perhaps Eabani, but legs seem human) grapples with his right hand the outside lion of one of the pairs, and with left hand seizes a fifth lion (*r.*), also rampant. (Akkadian, *c.* 3000 B.C.)

Cylinder. White Marble ; 9½ × 5. J. J. N. : 1902.

Another example of very sketchy work.

Q α 20. GILGAMEŠ, in profile, subduing a rampant antelope, which a salient lion attacks ; while a second lion, diagonally crossing the first, seizes the chest of another rampant antelope.

Gilgameš (*r.*), in profile, tight-clad, wearing wide-crowned cap, standing ; arms forward, seizing by horns

and tail a rampant antelope (*r.*, *hd. l.*), while a lion (with long downward tail) seizes its chest. Diagonally crossing the lion, another lion springs (*r.*) and seizes the chest of another antelope, rampant and looking back (*l.*, *hd. r.*). In lower field, between first antelope and lion, a vertical palm-shoot, and between the lions a five-rayed cupped star. (? Akkadian, *c.* 2500 B.C.)

Cylinder. Green Jasper ; 8 × 4½. J. J. N. : 1902.

The engraving is poor and rough. The antelopes resemble oryxes, but the tails are rather short.

Q α 21. GILGAMEŠ, subduing a rampant wild goat, and a lion overpowering an antelope, both rampant.

Gilgameš (*r.*), in profile, in short, open-skirted tunic and (remains of) herring-boned cap ; standing, arms forward, opposite a rampant wild goat (with horns like an argali's), with his right hand grasping its fore-legs, and his left hand forcing back its head. Back to back with Gilgameš a rampant lion (*l.*), tail raised in double curve, grapples with a rampant antelope, whose head, thrown back, shows long straight horns like those of an oryx, but its tail is short and up-curved. Between Gilgameš and his antagonist, in lower field a vertical fish (?) and in upper a horizontal female symbol. (Akkadian, *c.* 2500 B.C.)

Cylinder. Green Jasper ; 9½ × 5½. J. J. N. : 1902.

Q α 22. NISABA, the god of corn, with corn-stalks in hand and on shoulders, throned upon a mountain and approached by a priest offering a long-shafted plough, following whom are two similar priests.

Deity (*r.*), bearded, wearing a low, horned cap and long, flounced robe; seated on conical object scored with horizontal strokes, flat at top, *r.* base projected as a pedestal (mountain ?) ; *l.* hand forward, holding vertical rod branched at acute angles with seven short upward strokes (corn-blade with ear ?) ; from his *l.* shoulder two similar rods project diagonally, and from his *r.* shoulder three—the central one with only four strokes. Approaching throned deity, a deity (or priest) (*l.*), bearded, wearing tall, triple-horned conical hat, and pleated robe, and with both hands offering object like "A" reversed, with vertical line crossing the bar and curved projection from apex (plough ?) set on curved top of vertical staff, beneath which a vertical rod with three teeth at top *r.* Following, two similar deities (or priests) (*l.* ; foremost one *hd. r.*) ; each with two diagonal branched rods on either shoulder (place and number of branches varying) ; both, with arms down, carrying long horizontal pole (plank ?), on which stands a cylindrical object (corn-measure ?) ; beneath which, in field, a scorpion, tail *l.*, claws upward. Following these deities, a long-haired, bareheaded, bearded worshipper (*l.*), with robe bordered at foot and diagonally barred down back of skirt; walking, hands clasped together on chest. (Akkadian, *c.* 2500 B.C.)

Cylinder. Green Jasper, slightly yellow-mottled ; $1\frac{1}{2} \times 7\frac{1}{2}$. Greg Coll. (Lot 20) : 1895. **[Plate III.]**

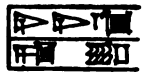
Compare this cylinder with No. 140 of the de Clercq Collection.

Q α 23. A DEITY, flounce-robed and horn-capped, with corn-stalks in hand and on shoulders, standing confronted by a deity, also epauletted with corn-stalks, who carries a club and wears a lion-skin mantle and braided wide-crowned cap, towards whom is springing a small mountain

goat. Ištar, as war-goddess, flounce-robed and mitred, holding arrow-topped sceptre and epauletted with weapons, standing near an altar upon which lies a noosed cord, and confronted by a priest carrying a gazelle, behind whom stands a deity, with pleated robes and horned cap, who bears a vase, whence water-streams flow to either side.

Goddess (Ištar-Allat ?) *fr.*, in long flounced and pleated robes, wearing pointed cap, and with three nail-like objects (the central, in each case, cross-barred) directed towards either shoulder ; standing with right leg forward, and *r.* hand raised over small altar, on which rests a cord, or girdle, with pendent noose-formed end. Approaching altar, beardless worshipper (*r.*) in long fringed robe, *l.* hand raised, *r.* arm and shoulder supporting a gazelle (*l.*). Behind, beardless figure (*fr. r.*) wearing horned cap and long pleated robe, *l.* hand raised, as if introducing worshipper ; *r.* hand across, holding bottle from which flows a liquid stream to either side. Between this figure and the goddess, two male deities standing confronted ; one of these (*fr.*, *r.*) bearded and long haired, wearing horned cap and flounced goat-skin robe ; *r.* hand across, holding over *r.* shoulder four corn-stalks (?), ears upwards, matched by three similar stalks over *l.* shoulder ; *l.* hand forward, holding out a ring. The other deity advances (*l.*), long-haired and bearded, wearing on his head a turban-like cap, and over his back a lion-skin with pendent claws and tail, his body otherwise is nude ; his *r.* hand on breast, supporting a diagonal knotted club and holding together the sides of the lion-skin ; *l.* hand down, holding horizontal mace. Three branches appear above his either shoulder, and an argali (*r.*) stands before him on its hind-legs, in springing attitude. Between

goddess and flounce-robed god, an Akkadian inscription of two lines :—


NI-NI-UMUN (or ILI-UMUN)
DUP-ŠAR

"Ni-ni-umun (or Ili-umun), the Scribe."
(Akkadian, *c.* 2800 B.C. or earlier.)

Cylinder. Green Agate-Jasper ; 10 × 7. Bateman Coll. (Lot 110) : 1893.

Q α 24. ETANA, riding heavenward on a flying eagle's back. Seated on the earth appear two upward-gazing dogs, beyond whom a shepherd drives three sheep and a goat, following an invoking priest, who approaches a large seven-branched tree, above which is an eagle displayed.

A forked tree with straight stem and seven branches (4 and 3), above which (within fork) an eagle displayed (*fr.*, *hd. r.*), near whose *l.* wing a small lion passant upwards. To *r.* of tree, a lion rampant (*l.*), standing on its *l.* hind-leg, tail up, in double curve, plants its other legs against the tree-stem. Walking towards tree on its *l.*, a smaller lion, head down, tail horizontal along back. Continuing to *r.* of tree—on upper line of subjects—a naked male figure (Etana) (*r.*), head in profile, long-haired and bearded, seated on the back of a spread eagle (*fr.*, *hd. r.*), his arms round its neck.

On ground below, two dogs, seated *r.* and *l.*, looking up towards eagle and man. Between them a satchel above a pot (?) with spout and handle. To *r.* of man on eagle, a naked male figure (*r.*) kneeling on *r.* knee, his *l.* hand forward, grasping a bottle, whence seems to fall a small disc connected by a thin line (fluid ?).

To *r.* seven large discs (3, 3, and 1), above which two

smaller discs (an abrasion above the single large disc (?) with signs of two more large discs, making nine in all). Below the bottle (in middle line), a kneeling, naked male figure (*l.*) with both hands holding a parallelogram (trough ?) in which to receive the fluid from above.

Continuing to *r.*, in upper line, a male figure (*r.*) seated on a small square stool, his *l.* hand raised, his *r.* hand forward, holding handle of large bottle-shaped vase, whence he seems about to pour fluid on the seven-branched tree, and on a square object (in middle line, above the passant lion) furrowed with six parallel (vertical—as shown) lines (ploughed field ?). On ground behind this object, a male figure in long plain dress, walking *r.*, his *l.* hand raised high (as if in invocation), his *r.* hand forward, leaning on a staff. Behind him three sheep and a goat walking (*r.*) in file—the goat with long, upright, double-curved horns, the sheep with small horns of single backward curve. Walking behind them, a male figure (*r.*)—the goat herd ?—in plain dress of medium length, his *l.* hand raised, in his *r.* hand a whip, its stem on his shoulder, its thong hanging down behind him. (Babylonian, probably *c.* 2000 B.C.)

Cylinder. Dark-green Jasper; 12 × 8. Blau Coll. (Lot 345) : 1899. **[Plate IV.]**

Dr. Hayes Ward noted this cylinder in an article more than twenty years ago, when it belonged to Dr. Blau, at Bagdad.

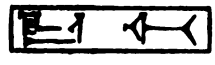
Q α 25. ZÛ, the bird-tailed storm-demon, brought before Ea enthroned, by a robed and horn-capped deity, and presented by a two-faced deity (Šamaš ?) similarly attired.

Deity (*r.*) seated on square throne with two horizontal and two vertical cross-bars. He wears a horned cap

with conical top furnished with small horns in pairs; his robes are pleated and flounced. One arm, bent, is extended, hand open, towards a man (*fr. l.*) in horned cap and pleated robes, who stands before him with hands joined upon his waist and holding a diagonal downward wand. This man has two faces shown in profile (*r.* and *l.*). Behind him advances a man (*l.*), face in profile, with long beard and one horn shown proceeding from head. He wears a short pleated tunic, from beneath which appear a bird's tail and bird's legs with clawed feet. His arms are bent, hands clasped over waist. Following him, and laying his *r.* hand on his shoulder, advances a bearded man (*l.*) in long pleated robes and horned cap, who seems to urge him forward. (Babylonian, *c.* 2300 B.C.)

Cylinder. Green Jasper; 10½ × 6¼. Waddell Coll. (Lot 22): 1901.

Q α 26. A DEITY, flounce-robed and horn-capped, enthroned, holding forward a cup, water-streams flowing from his shoulders; approached by a horn-capped, two-faced deity (Šamaš ?), in pleated robe and holding a sceptre transversely downward; following whom a similarly attired priest, who introduces a bare-headed, tight-clad worshipper, carrying a goat destined for sacrifice. Inscription of one line :—

 KABTI or KAPTI,

the owner's name. (Babylonian, *c.* 2300 B.C.)

Cylinder. Black Jasper; 9 × 5½. J. J. N.: 1904.

Q α 27. ZÛ, the storm-demon, in form of an eagle, borne by two deities towards Ea, who stands by, holding a long, plain sceptre.

Male figure (*l.*), long-haired and bearded, wearing flat cap and long pleated robe, advancing, one leg bare and forward ; both hands forward, holding wing and leg of immense eagle, struggling, back uppermost, with body horizontal and wings vertically spread, head pendent, beak open. Facing eagle stands similar male figure (*r.*), one hand outstretched towards bird's upper wing, the other hand across, holding flat-headed mace. Between the backs of these two figures stands another, similar, but more massive, figure, with both hands forward, upholding a tall vertical pole. Behind him stands a higher pole with two central bars, and crowned by a star of seven (or eight) rays (the star-and-spear symbol). Beneath eagle's open beak, in field, two short diagonal parallel lines. (Babylonian, *c.* 2300 B.C.)

Cylinder. Hæmatite ; 9 × 5 (somewhat worn). Greg Coll. (Lot 27) : 1895.

Q α 28. A BULL, beneath a crescent and a six-rayed star, walking towards an eight-rayed star and a nine-branched pine.

A bull (an inch in length on the stone), walking *r.* left legs forward ; marked with a pattern of curved lines (hair ?) on haunch and shoulder; tail, largely tufted and downward ; head, showing one ear and one short down-curved horn of urus type. Before him, a large eight-rayed star and a nine-branched tree, with three vertical spikes on each of the six lower branches. Above him, a large six-rayed star and an up-horned crescent. (Babylonian, perhaps 6th Century B.C.)

Cylinder. Hæmatite; 9½ × 4 (worn and somewhat abraded). J. J. N.: 1899. **[Plate II.]**

The work on this cylinder is shallow.

Q α 29. SIN, the moon-god, cup in hand, and enthroned beneath a crescent, facing towards a bull, which lies beneath an eight-rayed star and carries on its back a winged gate.

Deity (Sin, the moon-god) seated (*l.*), on nearly square throne crossed by two deep horizontal and two shallow vertical bars. Head in profile, with long, straight beard and hair in club. He wears a Babylonish triangular, horned cap, and long robes, flounced and pleated. His forward *r.* hand holds a cup, the *l.* hand rests on his waist. Over the cup, a large up-horned crescent. Before him lies a bull (*r.*), its *r.* fore-leg bent beneath it, the other bent high with foot on ground. Over its neck and shoulders a heavy mane disposed in three flounce-like rows of hair. Over its head an eight-rayed star. Proceeding from its back a gate, oblong, with double outside lines and four cross-bars, and with wings issuing on either side from near the top. From beneath the wing towards the left proceeds a stream (of water) in double curves. Approaching this a man (priest), both arms forward, his hands touching the stream. He is bareheaded, beard long, hair in club, and wears a long pleated robe. Behind him, an eight-rayed star, whence proceeds a barbed javelin, head down. Above this an inscription, of two characters, within bordering lines:—

URU URU.

(Or perhaps Ses Ses, or Uru Ses, or Ses Uru.) (Babylonian, *c.* 2300 B.C.)

Cylinder. Green Jasper ; 11 × 6. Waddell Coll. (Lot 22) : 1901.

[The inscription runs the right way on the cylinder and would therefore be reversed in an impression. *Uru* = "protecting;" *ses*, "brother" (Sumero-Akkadian).—T. G. P.]

Q α 30. A DEITY (Sin ?) enthroned, placing his hand on the head of a bull, which stands confronted, carrying on its back a winged gate, whence flow two water-streams, which are approached and touched by a mitred priest.

Much resembles the preceding (Q α 29). The deity (*l.*) places his *r.* hand on the bull's head. The throne is an unbarred square. The bull's horns are more spread, and are of the buffalo type ; its mane falls in parallel stripes. The gate shows an angle device (*r.*) below two bars. Two streams proceed from it. The man (*r.*) who approaches wears a triangular horned cap. There are no symbols or other adjuncts. (Babylonian, *c.* 2300 B.C.)

Cylinder. White Marble ; 10 × 5¼. Waddell Coll. (Lot 22) : 1901.

Q α 31. A DEITY (Sin ?) enthroned, a water-stream flowing from his shoulder ; behind him, a recumbent bull, which carries on its back a winged gate. Preceding an introducing priest, a naked worshipper approaches the god, offering to him a goat, whose muzzle touches the sacred stream.

Robed deity (*r.*) throned, with flat horned cap and flounced skirt; naked worshipper (*l.*), holding up goat (*l.*), which drinks from stream flowing out of deity's shoulder ; robed introducer (*l.*), arms across ; behind

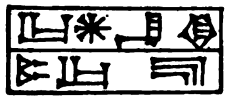
throne, recumbent bull (*r.*), on whose head a seated dog (in relief); in background, a temple gate. (Babylonian, *c.* 2500 B.C.)

Cylinder. Serpentine; $9\frac{1}{2} \times 6$. Lln.: 1878.
[Plate II.]

Rough, but deeply cut.

Q α 32. SIN, flounce-robed and horn-capped, enthroned beneath a crescent, approached by a horn-capped priest in pleated robes, who introduces a bareheaded worshipper wearing a long, plain, open tunic over a fringed skirt.

Male figure (Sin) (*r.*) with clubbed hair and horned cap and flounced robe, seated on a square throne, his *l.* arm bent and forward, and hand open, above which an up-horned crescent. Approaching him, with *r.* arm bent and forward and hand open, a male figure (*l.*), wearing horned cap and pleated robe, who with his left hand grasps the right hand of a bareheaded male figure (*l.*), wearing a long, plain, open tunic above a fringed skirt. Inscription :—


UR-EN-KI, Ur-Enki.
DUMU UR-LUĞA, Son of Ur-luğa.

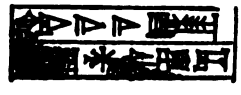
(Perhaps Sur instead of Ur in both cases, and perhaps instead of Luğa, Sukkala, "a messenger." Ur-enki, Follower of Ea; and Ur-luga or Ur-Sukkala, Follower of the Messenger, perhaps the god Pap-sukkal, the Messenger of the gods.) (Akkadian, *c.* 2700 B.C.)

Cylinder. Serpentine; $9\frac{3}{4} \times 5\frac{1}{2}$. J. J. N.: 1903.
[Plate II.]

[The deity is beardless, as well as the introducer, and they may both, therefore, be female.—T. G. P.]

Q α 33. SIN, mitred and flounce-robed, enthroned beneath a crescent, approached by a similarly dressed priest, who introduces a bareheaded worshipper wearing a long, braided, open tunic, behind whom stands another priest in attitude of adoration.

Male figure (Sin) (*r.*) seated on square throne, wearing long flounced robes and a mitre cap, holding out his left arm (a crescent in field above it) towards a flounce-robed and mitred priest (*l.*), who walks onward, right hand raised, left back and holding right hand of male figure (*l.*), bareheaded and wearing a long open-skirted, braided upper tunic, who advances, left hand raised. Behind him, another priest (*l.*), similar to the first, stands with both hands raised in worship. Inscription of two lines :—



GIR (?) NI-NI-ŠAG,
[DUMU ?] UR (?) -DUMU-ZI-DA,

"The official Nini-šag,
[son of] Ur-Dumu-zida."

(Akkadian, *c.* 2500 B.C.)

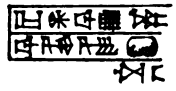
Cylinder. Serpentine ; 10 × 5½. J. J. N. : 1902.
[Plate II.]

This cylinder is much worn ; it belongs to the late linear period. [If the restored character "Ur" be correct, the name Ur-Dumu-zida would mean "Man [worshipper] of Tammuz."—T. G. P.]

Q α 34. SIN, flounce-robed, turban-capped, enthroned beneath a crescent, approached by a priest in long-skirted open tunic, who introduces a worshipper similarly attired.

Male figure (Sin) (*r.*), flounce-robed and turban-capped, seated on square throne, holding out *l.* hand

below crescent, towards male figure (*l.*) in long open-skirted upper tunic, right arm forward, left arm back, holding right hand of male figure (*l.*), similarly dressed, who raises left hand in adoration. Inscription of two lines :—



UR-(D.P.) BA-U NU-TUR
BA - ZI - GI
ARAD-ZU.

Ur-Bau, the superintendent,
Bazigi, his servant.

(Babylonian, *c.* 2500 B.C.)

Cylinder. Serpentine ; 7 × 3½. J. J. N. : 1902.

[After cutting the name Bazigi, the engraver seems to have cut another character (, *ârad*), but finding that he had no room for , *zu*, erased it, and re-engraved the two characters below, between the division-line and the seated deity's throne. In the second character of this line, the engraver seems to have halted between *zi* and *gi*.—T. G. P.]

α 35. A DEITY, flounce-robed and turban-capped, enthroned beneath a spread-eagle symbol of the winged-disc type, approached by a similarly attired priest, introducing a bareheaded worshipper, who wears a long-skirted open tunic.

Male figure (deity) (*r.*), flounce-robed and turban-capped, seated on square throne, left arm forward, beneath symbol consisting of wings and tail of an eagle displayed, approached by similarly attired male figure (priest) (*l.*), right hand raised, left hand back, holding right hand of a bareheaded male figure (worshipper) (*l.*), who wears an open-skirted upper

tunic, and raises his left hand in worship. Inscription in four "cases":—

ZI-GI
NU-TUR AZAGA-DIM

LUGALA-MU-BA(?)-ZI-GI
ÂRAD-ZU

"Zigi, superintendent of the silver-workers (?), Lugala-mu-bazigi, his servant" (= "secretary"). (Lugala-mu-Bazigi = My king, or lord, is Bazigi.)

(Akkadian, 2700 B.C., or earlier.)

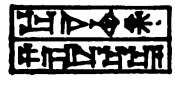
Cylinder. Serpentine; 9 × 4½. J. J. N.: 1902. **[Plate II.]**

Rough work. The eagle is like Mir.

[There seems to be some connection between Bazigi in the name of the secretary, and Zigi in the first line. For Bazigi as a name, see Q α 34, above. An apparently shortened form, Bazi, occurs in Q β 4.—T. G. P.]

Q α 36. THE GODDESS MAMÂ enthroned, approached by a priest introducing a bareheaded worshipper.

Female figure, (Mamâ) seated (*r.*), in flounced robe and horned cap, left arm bent and forward, hand raised, approached by male figure (*l.*) in plain robe and horned cap, right hand raised, with left hand leading forward bareheaded male figure (*l.*) in fringed robe and with raised hands. Cuneiform inscription of two lines:—



MA-NI-NA-AN (or -ÎLU),
ŠABRA MA-MA-A.

Maninan (or Manina-îlu)
the seer of Mamâ.

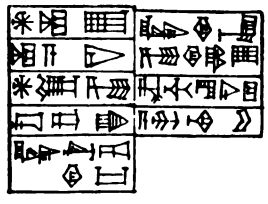
(About 2500 B.C.)

Cylinder. Green Stone; 7½ × 3½. J. J. N.: 1902. **[Plate IV.]**

[Mama (without long final *a*) was one of the names of Ištar-Zērpanîtum, goddess of reproduction. Another name which she bore was Lu-gula, probably the same as Gula or Meme, goddess of healing. See also Sayce, *Hibbert Lecture*, p. 306, note 1: "Mami the queen," a goddess. Also *cf.* Q β 31.—T. G. P.]

α 37. DEDICATION to the goddess Ninlila by Dun-gi, king of Sumer and Akkad.

A Cuneiform inscription, unaccompanied by figures, in two columns, in eight cases :—



D.P. NIN-LILA
N I N - A - N I
D.P. DUN-G I
UŠ KALAG-GA
LUGAL URI-
(D.S.)-MA

LUGAL KI-EN-
GI (D.S.)-URA-GI
NAM-TI-LA-NI-ŠU
A-MU-NA-ŠUB

"[To] Ninlila his lady, Dungi, the powerful hero, King of Uriwa (= Ur), King of Kengi-Ura (= Sumer and Akkad), for his life he has dedicated [this]." The inscription reads directly from the stone. (Akkadian, *c.* 2700 B.C., when King Dungi ruled.)

Red Carnelian ; long, cylindrical pierced bead, bulging at centre, one end fractured. Present length $2\frac{3}{4}$ inches (length when complete, 3 inches), diameter at ends $\frac{1}{4}$ inch, and in centre $\frac{3}{8}$ inch. J. J. N. : 1901.

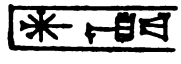
CLASS Q β.

BABYLONIAN.

C. 2300–400 B.C.

Q β 1. SIN, the moon-god, cup in hand, enthroned beneath his crescent symbol, receiving a priest and a worshipper.

Robed deity (moon-god), throned (*r.*), holding cup under crescent, two discs (spheres) below; robed introducer (*l.*), cross-armed, with bottle and ringed-pillar, behind whom flounced (female ?) worshipper (*l.*), hand raised. Inscription of one line :—

 D.P. SIN, the god Sin.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite; 7 × 3½. Ctr.: 1878.

Q β 2. SIN, cup in hand, enthroned beneath a crescent.

Robed deity (Sin) (*r.*) throned, holding cup under crescent, ape (*l.*) below; sea-goat (*r.*) behind; flounced, hand-raised introducer leading robed worshipper, hands raised (*l.*). Bottle and ringed-pillar between. Above the sea-goat, small naked, straddling, male figure (*fr.*). (Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite; 6 × 3. Ctr.: 1878.

[Plate V.]

Q β 3. SIN, cup in hand and wearing horned cap, enthroned beneath a crescent and in front of a tall trident with wavy prongs, receiving a priest and a worshipper.

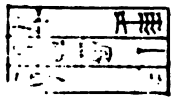
Robed deity (Sin) (*r.*) throned, holding cup under crescent and wearing cap with long twice-curved horns ; behind him trident, outer prongs in double curve. Introducer (*l.*), robed and hand-raised, leading robed worshipper (*l.*). (Babylonian, *c.* 2000 B.C.)

Cylinder. Lapis Lazuli ; 5 × 2½. From Babylon. Sdn. : 1850.

Q β 4. SIN, cup in hand, enthroned beneath a crescent, receiving a priest and a worshipper.

Robed deity (Sin) (*r.*) throned, holding cup under crescent ; robed introducer (*l.*), hand raised, leading robed worshipper (*l.*) hand raised.

Inscription in three lines :—



BA - ZI	Bazi,
DUMU GAR-U-RUM	son of Gar-urum
D.P.	the . . . .

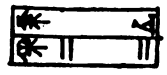
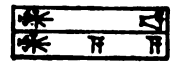
(Babylonian, *c.* 2000 B.C.)

Cylinder. Serpentine ; 7 × 4. Ctr. : 1878.

Q β 5. SIN, standing near a crescent placed above an inverted straddling dwarf, receiving a priest and a worshipper.

A male deity (Sin), standing (*r.*), wearing low, brimmed cap and a flounced robe, his right arm across, his left arm bent and forward ; approached by a male figure similarly attired, leading another male figure dressed in a long, straight, open-skirted tunic, who raises his left hand in adoration. In field, before the god, a crescent

above an inverted straddling figure; behind the priest, an eight-rayed star above an ape. Behind the god an inscription of two lines :—

 for  ŠAMAS
AA.

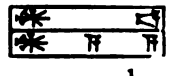
The sun-god and his consort the moon-goddess.

(Babylonian, c. 2000 B.C.)

Cylinder. Hæmatite; 8 × 2½. From Bagdad. Wtr.: 1902.

Qβ6. SIN, in braided robe and turban cap, standing cup in hand; before him, a crescent above a ringed-pillar symbol; behind him, a standard surmounted by two gryphon-headed branches enclosing a vase; approached by a bare-headed priest with folded hands, who introduces a pleat-robed, mitred worshipper.

Male figure (Sin) (*r.*), in turban cap and vertically braided robe, standing with left arm extended holding a cup beneath a crescent, under which is a ringed-pillar symbol. Behind him rises a pole, with pointed lower end, bearing on the top a vase enclosed between two gryphon-headed branches. Confronted (*l.*) stands another male figure, hands clasped, bareheaded, wearing braided robe. Behind him a third male figure (*l.*), plain-mitred and pleat-robed, raising both hands in adoration. Inscription of two lines :—

 ŠAMAŠ (or UTU)
AA.

The sun-god and his consort the moon-goddess.

(Babylonian, *c.* 2000 B.C.)

Rock-crystal; 8 × 5. J. J. N.: 1902.

Q β 7. ŠAMAŠ (?), the sun-god, enthroned beneath an uncertain symbol, receiving a priest offering a female goat and introducing a worshipper. Behind the god stand Gilgameš and Eabani, joining hands beneath a crescent and above a small naked figure of Ištar.

Deity (Šamaš) (*r.*), in flounced and pleated robe, holding out hand to flounce-robed priest (*l.*), who carries a female goat, or small deer, and introduces a flounce-robed worshipper, who stands, left hand raised in adoration. Behind this worshipper, a bull-legged man (Eabani), short-clad and wearing triangular hat, stands *fr.* *r.*, arms forward, his hands meeting those of a naked man (Gilgameš), who faces him. Beneath their arms, a small nude female figure (Ištar) *fr.* Between priest and worshipper an upright fish-symbol, and another, which (like two symbols elsewhere) is damaged. An inscription of one line:—

SAMAS AA.

(Babylonian, *c.* 2000 B.C.)

(See above, Nos. 5 and 6.)

Cylinder. Hæmatite; 6½ × 4 (much worn). Waddell Coll. (Lot 32): 1901.

Q β 8. ŠAMAŠ, serrated ring in hand, standing with his foot on a stool, receiving a priest offering a female goat. Eabani fighting with a rampant lion, a small naked Ištar between the combatants. In field, the crescent, fly, and serrated bottle symbols.

Robed male deity (Bel ?) in vertically striped robes and angular mitre, standing (*r.*), right arm on hip, left hand forward holding a serrated ring; left leg forward,

foot on square stool. Approaching him, a bearded male worshipper (*l.*) with rounded cap and robes opening in front and showing slightly advanced right leg ; on his bent right arm he carries a goat, or gazelle (*l.*), above which a crescent. Behind and above the deity a fly-symbol ; behind worshipper a bottle-symbol (serrated below) above a ringed-post symbol. Behind the deity, a bearded, bull-legged man stands nearly fronted, wearing short, girdled tunic and angular mitre, who, with arms extended to left, holds the outstretched paws of a rampant lion (*r.*), mouth open and tail in double curve. Between the combatants, a small naked female figure (Ištar) full-fronted. (Babylonian, *c.* 2300–2000 B.C.)

Cylinder. Hæmatite ; 6 × 2½. Wtr. : 1900.
[Plate V.]

Qβ9. ŠAMAŠ, cup in hand, enthroned beneath the sun-symbol, receiving a priest and a worshipper. In upper field, the sun-disc and an eight-rayed star ; in lower, the bottle and ringed-pillar symbols.

Robed deity (sun-god Šamaš) throned (*r.*), holding cup under sun-disc in crescent, bottle below ; confronting him, cross-armed introducer (*l.*), with eight-rayed star and ringed-pillar, behind whom robed worshipper (*l.*), hand raised. Inscription of two lines :—

ANA Ê-A
U D.P. ŠITA(?)-E(?)-ŠA-AK.

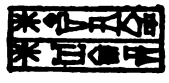
To Ea
and Šita-ešak.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite ; 7 × 3½. Lln. : 1878.

Q β 10. ŠAMAŠ, cup in hand, enthroned beneath the sun-symbol, receiving a priest and a worshipper ; walking between whom, a small, short-clad man. In field, near the deity, the ape-symbol ; and above the man, a dog.

Robed deity (Šamaš) throned (*r.*), holding cup under sun-disc in crescent, an ape (*l.*) below ; confronting him, cross-armed robed introducer (*l.*), behind whom flounced (female ?) worshipper (*l.*), hand raised. Behind introducer, small tight-clad worshipper, a dog (*l.*) over head. Inscription of two lines :—



D.P. NE-URU(KI)-GAL Nergal
D.P. MA-MI-TUM. (and) Mamitum.

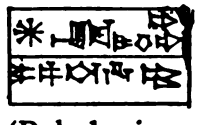
(Babylonian, *c.* 2000 B.C.) *Cf.* Q α 36.

Cylinder. Hæmatite ; 7 × 4. Lln. : 1878.

[Nergal and Mamitum are, respectively, the god of war and pestilence, and the goddess of fate.—T. G. P.]

Q β 11. ŠAMAŠ, enthroned beneath the sun-symbol, receiving a priest (priestess ?) and a worshipper.

Robed male deity (the sun-god Šamaš) throned (*r.*), holding cup under sun-disc in crescent. Confronting him, long-robed, cross-armed priest (the owner) (*l.*), beardless and bareheaded ; behind whom flounce-robed, beardless worshipper (*l.*), hands raised in adoration. Inscription of two lines :—



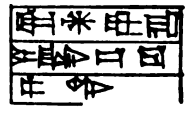
SIN-I-KI-SA-AM Sin-ikîša^{m},
MÂR PA-TE-ḪA-TUM. son of Pateḫatu^{m}.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite ; 8 × 4½. Wtr. : 1899.

Q β 12. ŠAMAŠ, enthroned beneath the sun-symbol, receiving a priest and a worshipper. In field, a scorpion and a gryphon.

A deity (Sin ?) throned (*r.*), bearded, wearing angular cap with peaked crest and a flounced robe; left hand forward, hand open; before him stands, with raised right hand, an introducing priest (divine introducer) (*l.*), in flounced robe and peak-crested cap, who with left hand leads, by right hand, a beardless and capless male figure (*l.*) in plain, fringed robes, advancing with left hand raised in adoration. Above and before the deity a large up-horned crescent, within which a smaller up-horned crescent with a twice-barred horizontal line between its horns. Before the deity's knees a small rampant gryphon (*l.*), and behind the throne a scorpion (*fr.*), claws upward. Cuneiform inscription of three lines :—



GU-(D.P.)-UR-RA
DU LUGAL-NAGIR,
(D.P.) NARA.

Gu-Urra (or Gu-Engarra),
son of Lugal-nagir,
the priest-chanter.

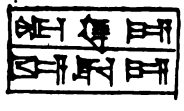
(Babylonian, *c.* 2300 B.C., or earlier. From Lagaš, now Tel-loh.)

Cylinder. Dark green Serpentine; 8 × 4. Blau Coll., Lot 342 : 1899.

[The smaller disc within the large crescent on this cylinder suggests the conventional sun's disc, partly obliterated. The closeness of the design, where the rampant gryphon stands before the deity's knees, implies that this may have been inserted by a later hand.—T. G. P.]

Q β. 13. ŠAMAŠ, standing beneath the sun-symbol, curved knife in hand, his foot planted on a stool, receiving a priest offering a goat and introducing a worshipper, before whom is set a barred pole, curved towards the top and ending in a small square.

Robed deity (Šamaš) (*r.*) with long hair and beard and high, barred cap, standing, leg forward, foot on five-legged stool; right arm bent; left arm forward, holding short, curved sword; above, sun-disc in crescent. Confronting deity, robed worshipper, with long hair and beard and low, rounded cap, standing (*l.*), one leg forward, both hands (only one hand visible) raised in adoration; before his arms (as if offered to the god) a goat, standing (*r.*). Behind him, a tall staff, upper part curved (*r.*), double-cross-barred in eight places and ending at top in a square, flag-like device. Facing staff, a beardless, flounce-robed introducer (divine worshipper) (*l.*), with high, barred cap, hands raised in adoration. Behind deity, Cuneiform inscription of two lines :—



DAM-KI-IA Damki-ia,
MÂR A-DA-IA son of Adaia.

(Babylonian, *c.* 2300—2000 B.C.)

Cylinder. Red Jasper (veined); 7½ × 4½. From Bagdad. Wtr.: 1894. **[Plate V.]**

Q β. 14. ŠAMAŠ, standing beneath the sun-symbol and an eight-rayed star, serrated knife in hand, his foot planted on a sea-goat, receiving a priest offering a goat and introducing a worshipper. Eabani fighting with a rampant lion; between these a crook symbol. In field, the bottle and ringed-pillar symbols.

Robed male deity (Šamaš) in vertically striped robes and angular cap, standing (*r.*) ; right arm on hip, left hand forward holding saw-like weapon ; left leg forward, foot on back of sea-goat (*r.*). On either side of deity's head, an eight-rayed star and a sun-disc in crescent. Facing him, a bearded male figure (*l.*) with rounded cap and robes open in front, showing forward left leg ; his left hand is raised, on his right arm he carries a goat (*l.*). Behind him, a flounce-robed, angular-capped, beardless (female ?) worshipper (*l.*), with hands raised in adoration, before whom the bottle and ringed-pillar symbols. Behind this worshipper, a male figure, standing (*fr. r.*), bearded, angular-capped, with bull-legs and tail—the so-called Eabani. His hands are forward, seizing the paws of rampant lion (*l.*) facing him, which stands erect on its hind-feet, mouth open, tail vertical along back and in flat curve. Below, between these combatants, a shepherd's crook symbol. (Babylonian, *c.* 2300–2000 B.C.)

Cylinder. Hæmatite; 8 × 4 (edges slightly chipped). Wtr. : 1899.

Q β 15. ŠAMAŠ, standing, serrated knife in hand, his foot planted on a stool, approached by a priest, who is followed by the "satchel-bearer": a small, tight-clad man carrying a satchel and a cup (?). Inscription of three lines.

Male deity (*r.*), robed, bearded, wearing high, broad cap with conical cross-barred top; standing, left hand forward and holding short dagger with serrated edge ; right arm bent, hand on waist ; left leg forward, foot on two-legged stool. Standing before this deity, robed male figure (*l.*), bearded, with low, round-topped, brimmed cap (? turban) ; left hand raised to mouth. Behind him,

advancing male figure (*l.*), beardless, wearing round, brimless cap, and short, tight dress—arms and legs bare; right hand forward, holding wedge-shaped object; left hand down, carrying small bag or basket. Cuneiform inscription of three lines:—

LUGAL-GUDUA
UR-SAGA ŠAG-AŠ-ŠA
SAG-KALA GABA-NU-GI

"Lugal-Gudua,
hero single-hearted,
irresistible warrior."

(Babylonian, *c.* 2300–2000 B.C.)

Cylinder. Hæmatite; $8\frac{1}{2} \times 4\frac{1}{2}$. From an Armenian from Babylon. Wtr.: 1899. **[Plate V.]**

[Gudua is the Sumero-Akkadian form of the city-name Cuthah. "Lugal Gudua" means "King of Cuthah," *i.e.*, the *god* of that city—worshipped under the names of Aria and Nergal.—T. G. P.]

Q β 16. ŠAMAŠ, standing, knife in hand, his foot planted on a stool, receiving a worshipper. Merodach, receiving a worshipper. Between the deities, a small gryphon-headed demon. Behind the worshippers, the tight-clad "satchel-bearer," standing astride on a pedestal.

Robed deity (*r.*), point-capped, foot on stool, short sword in hand, fly above; robed, hand-raised worshipper (*l.*). Marching deity (*l.*), in short tunic, bottle and ringed-pillar behind; flounce-robed (female?) worshipper (*r.*), hands raised. Small figures:—Between worshippers, tight-clad man (*l.*), legs apart, standing on high double-stool; facing flounced worshipper, demon (*l.*), with gryphon legs and head, holding knife and brandishing

dart; above him, sun-disc in crescent; below him, a disc in a circle of nine smaller discs. (Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite; 9 × 4½. Lln.: 1878.
[Plate VI.]

Q β 17. ŠAMAŠ, knife in hand, standing with foot raised as if on a stool, receiving a priest offering a gazelle. Ramman—thunder-god—fire-forked sceptre in hand, standing on a bull and holding a cord attached to its nose, approached by the tight-clad "satchel-bearer."

Robed deity (*l.*), standing on bull (*l.*), hand forward, holding fork-horned sceptre with streamer, confronted by tight-clad man (*r.*), holding cup forward and satchel down. Robed deity (*r.*), standing, foot raised, as if placed on stool, holding horizontal sword, over which gazelle—as if offered by worshipper—(*l.*) beneath sun-symbol; robed worshipper (*l.*), hands raised. (Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite; 7 × 3. From Bagdad. Shb.: 1879.

Q β 18. ŠAMAŠ, receiving a beardless priest. Ramman approached by a tunic-clad worshipper, who offers a goat. Small figures:—Humped bull couchant, satchel-bearer, nude Ištar, dwarf.

Šamaš (*r.*), rod and ring in hand, enthroned beneath a fiery trident and above a dragon which forms his foot-stool, receiving a beardless, flounce-robed priest (*l.*). Ramman (*r.*), holding a circular wreath and standing on two couchant man-headed bulls and beneath a sun and moon symbol, approached by a tunic-clad worshipper (*l.*), who offers a goat. Small figures:—Humped bull

couchant, satchel-bearer, nude Ištar, dwarf. Inscription, scattered:—

D.P. GIŠTIN
A-DU-NI
MÂR
D.P. ŠAMAŠ
ARAD-RAMMĀNI*
RI - E ÎLI

"Gišten, my lord, the son of Šamaš. Arad-Rammāni (*W. Sem.* Abd-Adad), the shepherd (or prince) of god."

(Babylonian, *c.* 2200 B.C. and Hittite additions.)

Cylinder. Hæmatite; $8 \times 4\frac{1}{8}$. J. J. N.: 1904. [Plate V.]

϶ β 19. RAMMAN, fire-forked sceptre in hand, standing on a bull and holding a cord attached to its nose, confronted by two short-clad men.

Male deity (*r.*) with pleated robes, standing on a bull (*r.*), one hand on chest, the other forward, holding forked sceptre with two waving prongs, and cord attached to bull's nose. Before him a man (*l.*) wearing flat cap and short tunic with barred band down centre of skirt, legs bare and one in advance; one hand on side, the other raised in adoration; above it, an up-horned crescent. Behind this worshipper, a deity, similarly clad, one leg

[* Or *Arad-Addi*, or *Abd-Adad*.
The figure described as "a beardless priest" may be a priestess, who, from her horned hat, should be a divine personage.—T. G. P.]

much in advance, one arm downward behind back, the other bent, elbow forward and hand on chest as if holding a downward weapon—which a shallow line may be intended to represent. Above and before this deity, an eight-rayed star, above the water-bottle and balance-bar (pole with central ring) symbols. (Babylonian, *c.* 2500 (?) B.C.)

Cylinder. Hæmatite; 6 × 3 (slightly chipped at top edges). Greg Coll. (Lot 27): 1895. **[Plate V.]**

Q β 20. RAMMAN, knife and fire-forked sceptre in either hand, standing with his foot planted on a lion and holding a cord attached to its nose, approached by a priest and a worshipper.

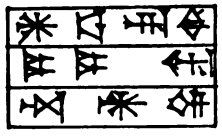
Robed deity (*r.*), brandishing short sword, holding in left hand wavy-forked sceptre with streamer or cord, foot on couchant lion (?) to whose nose the cord is attached; introducer (*l.*), robed, point-capped, cross-armed, a seated lion behind; flounced, hand-raised worshipper (*l.*); seated ape (*l.*), recumbent goat (?) over head, and in front of worshipper. (Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite; 7 × 3½. Ctr.: 1878.

Q β 21. RAMMAN, plain-robed and horn-mitred, standing with his hand extended towards a vertical sceptre with two lightning lines thrice diagonally crossed, which rises from the back of a walking bull; towards which a priest, standing, extends both his hands.

Male figure (*r.*), standing, wearing plain robe and horned mitre, his left hand extended towards a sceptre, the pole of which rises vertically from the back of a bull,

walking *r.*, and at its top emits two lightning-flashes which thrice cross diagonally, forming three lozenge-shaped patterns and finishing in a fork. Facing this stands a male figure (*l.*) in turban (?) cap, and plain robe, who extends both arms towards the lightning. Inscription of three lines :—



D.P. ŠAMAŠ-RI-ḪA — Šamaš-riḫa,
MÂR MÂR-IŠTAR — son of Mâr-Ištar,
ARAD D.P. ADDI — servant of Hadad.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite ; 10 × 4¾. J. J. N. : 1902.

[Very roughly engraved.—T. G. P.]

Q β 22. RAMMAN, standing, confronted by Merodach, who stands astride, holding a transverse mace, and introduces a worshipper.

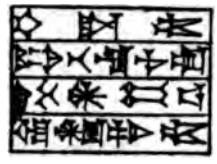
Robed deity (Rimmon ?), standing (*r.*), hand raised, before a fiery trident ; standing confronted, short-dressed deity (*l.*), holding sceptre across body ; behind whom flounce-robed (female ?) worshipper (*l.*) with hands raised. (Babylonian, *c.* 2300–2000 B.C.)

Cylinder. Hæmatite ; 7 × 4. From Babylon. Sdn. : 1850.

Q β 23. MERODACH, standing astride, transverse mace in hand, receiving an adoring flounce-robed female worshipper.

Male deity standing (*l.*), in open tunic and turban-cap, right leg striding forward, right arm bent, holding transverse downward mace. Approaching him a female figure

(*r.*) in mitre and flounced and pleated robe, and raising both hands in adoration. Between the figures an inscription of four lines :—



ḪI-ŠA-TU^{K}
MÅRAT BE-LA-NU-U^{K}
ÂMAT $^{D.P.}$ MARUDUK
Û $^{D.P.}$ ZER-PA-NI-TU^{K}

Ḫišatu^{m},
daughter of Belanu^{m},
handmaid of Merodach
and Zēr-panîtu^{m}.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Rock-crystal ; 9 × 4 (top slightly chipped). J. J. N.: 1904. **[Plate V.]**

[In the 2nd line, *Be* may be *Til*; and *Belanu*^{m} may be *Tillanu*^{m}. *Cf.* Q β 26, Q β 42.—T. G. P.]

Q β 24. MERODACH, standing astride, transverse mace in hand, receiving a worshipper ; behind whom Gilgameš, tight-clad and horn-capped, beneath a fly symbol.

Marching deity, short-clad (*l.*), before him crescent above crook ; flounced female worshipper (*r.*) ; horn-capped, tight-clad deity (Gilgameš ?), standing (*fr.*), hands joined on chest ; fly symbol. (Babylonian, *c.* 2300–2000 B.C.)

Hæmatite ; 6 × 2½. Lln.: 1878.

Q β 25. MERODACH, standing astride, transverse mace in hand, receiving a priest and a worshipper.

Marching deity (Merodach), short-clad (*r.*), before him

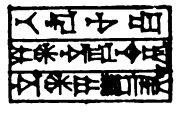
crescent above crook ; introducer (*l.*) robed and point-capped, behind whom bottle and ringed-pillar, leading fringe-robed worshipper (*l.*). Inscription of two lines :—

UR-NA-BA-EL (?) Ur-nabael (?),
ARAD D.P. TU servant of the God Tu.

(Babylonian, 2300–2000 B.C.)

Cylinder. Rock-crystal ; $5\frac{1}{2} \times 3$. From Bagdad. Johnston Coll. (Lot 72) : 1882.

Q β 26. MERODACH, standing astride, transverse mace in hand, receiving a flounce-robed worshipper. Between them, a naked straddling dwarf symbol beneath an eight-rayed star. Inscription of three lines :—



BE-LA-NU-U^{M}
MÂR D.P. UR-RA-NA-ṢI-IR
ARAD D.P. I-ŠAR-A-NAM (?)

Belanu^{m},
son of Urra-naṣir,
servant of the god Išar-anam (?)

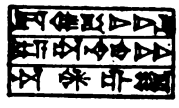
(Babylonian, *c.* 2000 B.C.)

Hæmatite ; 7 × 3. J. J. N.: 1903.

[In the 1st line *Be* may be *Til*, and *Belanu*^{m} *Tillanu*^{m}. *Cf.* Q β 23 and Q β 42.—T. G. P.]

Q β 27. MERODACH, standing astride, transverse mace in hand, receiving a pleat-robed, mitred worshipper. Between

them a crook symbol, beneath a sun-disc within an up-horned crescent. Inscription of three lines :—



DA-MI-IQ-I-LI-ŠU — Damiq-îli-šu,
MÂR A-TA-NA-AḪ-I-LI — son of Atanaḫ-îli
ÂRAD D.P. AMURRÎ — servant of Amurrû.

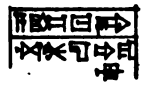
[Damiq-ili-šu = Gracious is his god ; Atanaḫ-îli = I sigh for god (or, El).]

(Babylonian, *c.* 2000 B.C.)

Hæmatite ; 7⅛ × 3. J. J. N.: 1903.

Q β 28. MERODACH, standing astride, transverse mace in hand. A short-clad priest, with one hand seizing a prostrate man, raising the other to strike him, and planting a foot on his body. Eabani, standing, with both hands holding a tall barbed trident.

Bull-legged deity (*l. fr.*), tight-clad, standing, both hands forward and holding trident with barbed outer spikes. Prostrate man, seated (*fr.*) ; grasping whose raised right arm, deity (*l.*), in short tunic, left hand raised to strike ; behind whom deity (*l.*), short-clad, with right hand on chest, as if holding transverse sceptre. Inscription of two lines :—



A-BIL-KU-BI — Abil-kubi,
ÂRAD ḪAL-LA-BI-RA AG — servant of Ḫallabirag.

(Babylonian, *c.* 2300–2000 B.C.)

Cylinder. Hæmatite ; 6 × 3. From Bagdad. Shb. : 1879. [Plate V.]

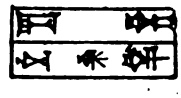
[Alternative reading for 2nd line: *am* for *bi* ; and *Ḫallamrag* for *Ḫallabirag*.—T. G. P.]

Q β 29. MERODACH, standing astride, transverse mace in hand, receiving a worshipper ; between them, in field, a recumbent goat above a gryphon. A flounce-robed deity, holding crook and curved baton, standing above two recumbent goats, and receiving a priest, who stands with folded arms.

Deity (*fr. r.*), in flounced robe and pointed cap, holding out crook and curved staff, standing above two recumbent goats looking outward ; flounced priest (*l.*), arms crossed ; behind him, crescent on bottle (?), and ringed pillar. Short-dressed deity (*l.*), transverse-sceptered, confronted by flounce-robed female (*r.*), hands raised ; between them recumbent goat and gryphon (?). (Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite ; 6½ × 3½ (badly chipped below). Lln. : 1878.

Q β 30. MERODACH, standing astride, transverse mace in hand, and ŠAMAŠ, standing, one foot on stool and holding a straight sword, approached by a bare-headed worshipper, in open long-skirted tunic, who offers a young goat. Inscription of two lines :—



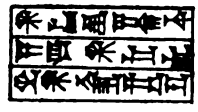
" Daqu
servant of the god Hadad."

(Babylonian, *c.* 2000 B.C.)

Hæmatite ; 7½ × 4½. J. J. N. : 1903. **[Plate VI.]**

[Daqu is an uncommon name—perhaps an *m* has fallen out (*Damqu*, " fortunate," or the like).—T. G. P.]

Qβ 31. MERODACH, standing astride, transverse mace in hand, receiving a bare-headed tight-clad worshipper, who offers a goat. Behind these stand confronted a bearded figure (? the god Dunsigêa), in turban and long open-skirted tunic, and a female figure (? the goddess Mama), flounce-robed and mitred, each placing an arm on the other's shoulder, as if about to embrace. Inscription of three lines :—



SIN-I-MI-TI
MÂR BÛR-MAMA
ARAD $^{\text{ILU}}$ DUN-SIG-ÊA

" Sin-imiti
son of Bûr-Mama
servant of Dun-sig-êa."

(Babylonian, *c.* 2000 B.C.)

Hæmatite; 8 × 5. J. J. N.: 1903. **[Plate VI.]**

Sin-imiti probably for Sin-imidti, possibly "Sin is my support." Bûr-mama means something like "Young bull of Mama"—the goddess of healing and reproduction (*cf.* Qα 36). Dunsigêa perhaps corresponds to Jupiter.

[The owner of the cylinder brings an offering of a goat to Dun-sig-êa (read by others as Šul-pa-uddua), whilst his father, Bûr-Mama, is in affectionate converse with the goddess Mama.—T. G. P.]

Qβ 32. MERODACH, standing astride, transverse mace in hand, receiving a worshipper. Between them (on a smaller scale) Ištar, standing nude and full-front beneath a recumbent sea-goat. Standing on a pedestal, the tight-clad "satchel-bearer," carrying a satchel and a fish (?) Behind Merodach, Gilgameš standing full-front, water-streams flowing from his sides; above whom, in field (*l.*), a cruciform eagle displayed.

Female deity (*fr.*)—half-size—nude, hands on breast; overhead, sea-goat (*l.*); to left of goddess transverse-sceptred marching deity (Merodach) *l.*, short-dressed, eagle symbol behind his head; to her *r.*, flounce-robed (female ?) worshipper (*r.*), hands raised. Short-clad deity (*l.*), standing on stool, holding fish and downward satchel; facing him, short-clad deity (*fr.*), standing, hands on chest, two waved lines flowing from his either side.

Cylinder. Hæmatite; 8 × 4. From Bagdad. Shb.: 1879.

Q β 33. MERODACH, standing astride, confronting a robed personage; between them the crescent, tree, and fly symbols. Ištar, standing nude and full-front, her left hand raised towards a bottle symbol above a ringed-pillar. In field, fish symbols, and a recumbent goat, bearing on its back a tall vertical crook.

Female deity (*fr.*), nude, left hand across, right raised, holding bottle (?), ringed pillar below; at her left side goat (*l.*) recumbent beneath crook. Marching deity (Merodach) with transverse downward sceptre, short-dressed (*l.*), facing robed male figure (*r.*); between them, crescent, pine, and fly. (Babylonian, *c.* 2300–2000 B.C.)

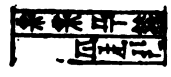
Cylinder. Hæmatite; 5½ × 2½. From Babylon. Sdn.: 1850.

[Ištar seems to look to the left on the cylinder.—T. G. P.]

Q β 34. MERODACH, standing astride, transverse mace in hand, receiving a worshipper; between them, the crescent-on-

staff and crook symbols. Ištar, standing nude and full-front, her arms across her breast.

Male deity (*l.*) in short tunic; flounced (female ?) worshipper (*r.*), hands raised; between her and the god, crook below crescent or cup (?). Female deity (*fr.*), standing nude, hands on breast. Inscription of two lines :—



ᵢLU ᵢLU-AMURRŪ
BA-RI-QU (?)

"Ilu-Amurrū
lightning-darter."

(Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite; 7 × 3. Ctr.: 1878.

Cf. Maspero, *Dawn of Civilisation*, p. 695, for Ištar despoiled of her garments in Hades. For Ilu-Amurru *cf.* Q β 40.

[At the word *ha-ri-qu* this cylinder is much worn.—T. G. P.]

Q β 35. MERODACH, standing astride, transverse mace in hand, preceding a robed worshipper and confronting Ištar, the war-goddess, who stands beneath a crescent. Between the deities, in small, a robed worshipper above the tight-clad "satchel-bearer"—both nearly obliterated.

Female deity (*fr.*), in pleated robe and pointed cap, standing, one foot on stool, holding out sceptre topped with fan-shaped sheaf of arrows, and in other hand downward forked sceptre; feathered ends of three arrows (?) visible above each shoulder. Short-draped male deity (*l.*) holding sceptre across, introducing flounced female worshipper (*l.*). Between goddess and god, small flounced female worshipper (*l.*), above small

tight-clad man, holding fish (?) ; over goddess, crescent ; over her footstool, small straddling male figure (*fr.*). (Babylonian, *c.* 2000 B.C.)

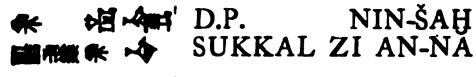
Cylinder. Hæmatite ; 7 × 3 (chipped). Lln.: 1880
[Plate V.]

Q β 36. IŠTAR, war-goddess, standing on two couchant lions and receiving a priest offering a goat, behind whom is a robed worshipper. Merodach, transverse mace in hand, standing astride on a rock-pedestal. The tight-clad "satchel-bearer" (on a smaller scale) advancing towards the goddess ; in field, above him, a cow suckling a calf.

Female deity (*fr.*) in pleated robe [head, left arm and shoulder, and three-fourths of chest, broken off], standing one leg forward, bent, and nude, foot on back of small couchant lion (*r.*) ; other foot (presumably) on back of similar lion (*l.*). Right arm of goddess downward, curve-headed mace downward in hand ; feathered heads of three arrows visible above shoulder. Approaching goddess, male figure (*l.*), head in profile, beard long and wavy. He wears turban-like cap encircled by broad fillet, and long, skirted robes ; his *r.* leg is forward, his bent *l.* arm supports a small goat, standing *l.* (its fore-part and his *r.* arm broken off). Behind him stands beardless male figure (*l.*) both arms forward, hands raised in adoration, who wears flounced goat-skin robe and conical cap, from beneath which a long serpentine cue falls over shoulder. Behind this (?) priest, a smaller tight-clad deity with long fan-shaped beard and turban-like cap, his legs and arms are bare, *r.* leg forward, *l.* arm down, holding transverse downward sword. He stands on a decorated stool of three steps or layers. Behind him, and approaching female deity, a

small tight-clad man (*r.*), head, arms and legs bare, *l.* hand down holding satchel, *r.* forward holding cup. Above him a cow standing *r.*, head bent down *l.*, caressing calf which she suckles. On either side of flounce-robed figure a row of cuneiform characters.

Inscription of two lines :—



Nin-šaḫ,
minister, spirit of Anu.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Hæmatite, $8\frac{1}{3} \times 4\frac{1}{3}$; (large piece broken off). Wtr. : 1895. **[Plate VI.]**

This cylinder belongs to the Arabic period, 2300–1950 B.C.

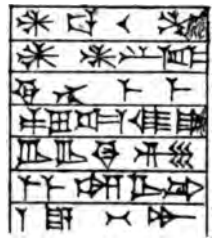
Q β 37. A plain-robed Babylonian priest, of the Second Empire, worshipping the moon and sun gods, before two conical stone altars respectively bearing the symbol of each deity.

Male figure standing (*l.*), head in profile, bare and beardless ; wearing long fringed robe and long plain upper tunic ; left arm bare and forward, thumb and fingers diagonally pointing upward in adoration. Before him two identical altars, side by side—shafts square with vertical flutings and slightly projecting slab for base, and two similar slabs, one on the other, for capital. On each of these a high, ovoid sacred stone ; on the top of the nearer to the worshipper, an uphorned crescent ; on the top of the further, a disc inscribed with a cross, issuing from which fifteen short rays. (Late Babylonian *c.* 500 B.C.)

Cylinder. Jade ; 12 × 6 (slight chips below sun-altar and on upper edge). Wtr. : 1898. **[Plate VI.]**

Q β 38. ŠAMAŠ, enthroned beneath the sun-symbol, raising his trident-like hand and consecrating an inscription of seven lines.

Robed deity (*r.*) with long hair and beard, and wearing low rounded cap, seated on unbacked throne with two horizontal bars; his right arm bent across body, his left arm forward and upward bent, the hand open and resembling a trident, or fork with three straight prongs. Before him seven lines of cuneiform inscription (the last of which is unbordered and near his back) in the Akkadian language.



DINGIR UTU U . . .
ANA DINGIR NUN-KUŠ
DI - KUD ME - ME
SIB SAG - GIG - GA
UR - UR KI ZI
ME - ME IM - TUG BI
E - TIL - PU

Šamas, lord of . . .
lofty one, prince severe (?),
judge (according to) the laws,*
shepherd of the dark of head,†
seeking the land of life (or "of the soul")‡
the laws (?) (are) his glory.§
Êtil-pu.

[* Or "of the words," or "decisions."
† *I.e.*, mankind, especially the people of Babylonia.
‡ Or, "reaper of the field of life."
§ Or, perhaps, "(whose) laws (are) his glory."

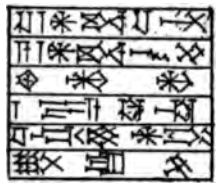
Etil-pu was apparently the person for whom the cylinder was engraved, and also, possibly, the composer, or at least the selector, of the dedication.—T. G. P.]

(Provisional translation by Dr. Pinches in 1895, revised in 1901 and 1908.) Kassite period, about 1300 B.C.

Cylinder. Mottled Agate (brown, pink, and white) ; 9 × 4 (slightly chipped at ends). From Bagdad. Wtr. : 1894. **[Plate VI.]**

Q β 39. A royal or princely personage, with a long curved staff in his hand, standing before an inscription of six lines.

Male figure (*l.*), hair in fillet, club of curls at back ; beard square and curled above ; robe long with fringed overskirt ; standing, right hand forward holding long staff, its curved head downward. Inscription of six lines :—



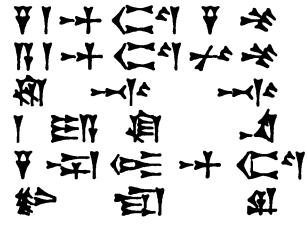
ŠA D.P. MARDUK-ŠAKIN-ŠUMI
ÂBIL D.P. MARDUK-ZER (?)-IDDINA (?)
LIPILIPI
YAKINA
ŠA AL ŠAPPAT (?)-MARDUK
IN-RA-ŠUB (?)

For Marduk-šakin-šumi,
son of Marduk-zĕr (?)-iddina (?),
descendant
of Yakîna
of the city Sappat (?)-Marduk.
he has dedicated (it).

(Babylonian, *c.* 700 B.C.)

Cylinder. Diorite (black and white) ; 10 × 4. Tyszkiewicz Coll. (Lot 19) : 1883. **[Plate VI.]**

[In late Babylonian



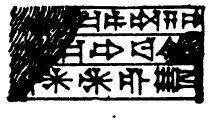
Being a talisman, the inscription (*cf.* Q β 44) reads directly off the stone, not from the impression.

Yakîna (Bît-Yakîna) was the name of the tribe to which Merodach-baladan belonged, whose embassy to Hezekiah took place *c.* B.C. 710.

The characters on the original are very scratchy and difficult to read on account of their shallowness. Apparently the engraver had some difficulty in producing them.—T. G. P.]

Q β 40. Two flounce-robed, mitred priests standing in adoration on either side of an inscription of three lines.

Male figure, standing (*r.*), wearing high, conical Babylonish cap, and long flounced robes ; his arms bent, hands raised in adoration. Facing him, standing (*l.*), on further side of an inscription, an exactly similar figure (upper part damaged). Cuneiform inscription of three lines (part broken off at top) :—



[ILI?]-IP-PA-AL-ZA-AM
[DUMU K]A-AM-BA-LUM (or AB-BI-BA-LUM),
[URU] ANA-MARTU.

In Semitic: MÂR = DUMU and ARAD ILI-AMURRU = URU ANA-MARTU ; in both cases the latter means "The Amorite God." (*Cf.* Q β 34.) Render therefore as follows :—

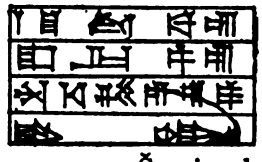
[Ili]- ippalza^{m},
[son of K]ambalu^{m},
[servant of] Îlu-Amurrū.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Mottled Jasper (maroon and white); $9\frac{1}{2} \times 4\frac{1}{2}$ (top broken). Waddell Coll. (Lot 33) : 1901.

Qβ 41. A DEITY enthroned, bare-headed, in long plain robes, a triplicated plant in his hand, approached by a priest introducing a small kneeling worshipper. Above the plant, an ant-like device, and beneath it the lozenge symbol twice.

Male figure seated (*r.*), in long plain robes, bare-headed, left hand forward holding a plant-like object with three stems; opposite him stands a priest (*l.*), similarly dressed, with his right hand held forward over the head of a small similar kneeling man. In field, over the priest, a horizontal lozenge symbol, another is beneath the forward arm of the god, and above the plant is a symbol like an ant. Cuneiform inscription of four lines :—



ŠU (?)-NIM-BA-U (?)
MÂR ŠU UR-PA-U (?)
ARAD ŠU NA-ZI-MAR-AT-AS
ŠAR KIŠŠATI.

Šunim-bau (?)
son of Ur-pau (?)
servant of Nazi-maratash
king of multitudes.*

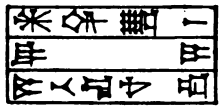
(Babylonian, *c.* 1280 B.C.)

Cylinder. Brown and white agate; $11\frac{1}{2} \times 4\frac{1}{2}$. J. J. N. : 1901.

[* Or, "king of the world."
Nazi-Maratash, generally written Nazi-Maruttash, son of Kuri-galzu II. He belongs to the Kassite dynasty, and reigned from 1284 to 1258 B.C. —T. G. P.]

Q β 42. SIGNET of Addu-šarrum, the barber ; with an inscription of three lines.

Devoid of figures. Inscription of three lines:—



ADDU (or RAMMĀNU)-SAR-RUM,
GALLABU,
MÂR BE-LA-NU-U^{M} (or TIL-LA-NU-U^{M}).

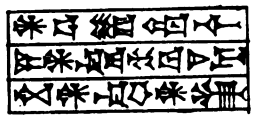
Addu-šarrum,
the barber,
son of Belanum.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Black slate; 9 × 5. Waddell Coll. (Lot 32): 1901.

[Belanum or Tillanum (*cf.* Q β 23 and 26). The first character of the second line looks like 𒀭 engraved over 𒀀, the determinative prefix for an official. Addu-šarrum probably filled the sacred office of temple-barber.—T. G. P.]

Q β 43. Two flounce-robed, mitred priests standing in adoration on either side of a naked kneeling worshipper. Inscription of three lines :—



ÎLU ŠAMAŠ-TU-GUL-TI
MÂR ÎLU SIN-MU-BA-LI-IṬ
ÂRAD ÎLU EN-KI ÎLU UTUKI.

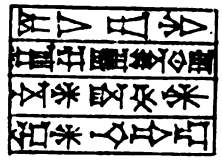
Šamaš-tugulti,
son of Sin-mubaliṭ,
servant of Enki (and) Utuki.*

(Babylonian, *c.* 2000 B.C.)

Cylinder. Grey-green Serpentine; 10 × 5¾. J. J. N.: 1904. **[Plate VI.]**

* = the god Ea (Aos) and the sun-god Samaš.

Q β 44. Two flounce-robed, mitred priests standing in adoration on either side of an inscription of four lines :—



MÂR-ER-ṢI-TI$^{M.}$
MÂR E-SAG-ILA-LI-KI-IŠ
ARAD ^{ÎLU} ŠA-ḪA-AN
U ^{ÎLU} NA-BI-U$^{M.}$

Mâr-êrṣitu^{m},
son of Ê-sagila-likîš,
servant of the god Šaḫan
and the god Nebo.

(Babylonian, *c.* 2000 B.C.)

Cylinder. Red, black and brown veined Jasper; 9½ × 5½. J. J. N. : 1904.

CLASS Q γ.

ASSYRIAN AND PERSIAN.

c. 1330–330 B.C. and 550–330 B.C.

Q γ 1. IŠTAR, enthroned on the back of a recumbent hound, and receiving a priestly worshipper. Standing open-mouthed behind the throne, Nergal, lion-headed, scourge in hand.

Female deity (*l.*), full-robed, seated on high-backed chair-like throne placed on back of recumbent hound (*l.*), her hands forward, holding wreath or beaded ring; worshipper (*r.*), long-haired, square-bearded, standing hand raised; behind goddess, robed lion-headed man

(Nergal) *l.*, standing, jaws open, lowered scourge in hand. Winged disc above spear and sword upright on low table or altar, the latter point down. Near goddess: overhead, two stars; before face, seven planetary discs; behind throne three large eight-rayed stars vertically set, and a crescent. (Assyrian, *c.* 650 B.C.)

Cylinder. Pink Agate; 8 × 4 (chipped and flawed). From Bagdad. Johnston Coll. (Lot 62): 1882.

[Plate VII.]

γ 2. A DEITY, standing beneath a six-rayed star and a crescent, one hand raised, the other holding a shield-like vertical female symbol; followed by a bull, and preceded by three aquatic monsters and a large fish. In field, a conventional winged disc between two groups of the seven planetary orbs.

A male deity, standing (*l.*) wearing a low broad-brimmed hat and long plain tunic with frilled border at foot; his *r.* arm raised and forward, his *l.* arm down, holding a vertical shield-like object with a central cupped disc (female symbol ?). On either side of his head, respectively, is a six-rayed star and a crescent. Before him stand, in a vertical row, three animals with fish-like bodies, long snouts and forked spiky tails, each of them supported on two pillar-like legs (crocodiles ?). In front of these is a large whale-like fish, with open mouth and forked tail. Close before this fish is a conventional winged-disc symbol, above which, on either side, is a group of seven cupped planetary discs. Behind the deity rushes a bull (*l.*), fore-legs bent as if in swift movement, with long flat-set forward horn and tail strongly curved over back. Beneath its fore-legs two short horizontal parallel lines. (Assyrian ? *c.* 650 B.C.)

Cylinder. Amethyst ; 4½ × 3. From Bagdad. Wtr.: 1902.

Perhaps Merodach and some of Tiamat's brood after the god had finished with their mother; or, perhaps, Merodach in one stage of the creation of the world—note female symbol in his hand (passive nature).

For crocodiles somewhat resembling monsters described above, see Gnostic Gems—N 78, N 79, N 80—and notes thereon.

Q γ 3. A ROBED DEITY standing in a shrine between the star-and-spear symbol and a vertical fir-branch. Two winged scorpion-men confronted, facing a light portable altar ; above them a double-headed eagle, with wings horizontally spread in manner of a sacred disc.

Male figure (*l.*), hands raised in worship ; bearded, wearing flounced robe and low round hat ; standing within an oblong compartment formed of lines with discs at the corners. Facing him, outside this frame, a vertical fir-branch ; and behind him, a vertical short-shafted spear, with triangular head downward, beneath an eight-rayed star. Enclosing the whole, an oblong frame of stronger lines standing on hoof-shaped feet at the lower corners. On opposite side of cylinder, two scorpion-men facing. They wear round caps with spikes, their wings and hinder bodies point diagonally backward, stings protrude behind, their bird-like legs are astride. Between them is a light portable altar ; above them a double-headed eagle "displayed," with straight horizontal wings, in type like the winged-disc of Assur. (Assyrian (?), *c.* 650 B.C.)

Cylinder. Lapis Lazuli ; 9½ × 4. J. J. N. : 1899.
[Plate VII.]

Perhaps Shamash-napishtim (or Ut-napištim), in the ark : *v.* Maspero. More likely the sun within the gates of evening guarded by the scorpion-men.

The short-shafted spear, head downwards, is perhaps a symbol for the *eye*; placed below the eight-rayed star it might mean the watchful eye of the deity.

Q γ 4. SIN, the moon-god, enthroned beneath a crescent, receiving a priest, in similar attire.

Male figure (*r.*) seated on high-backed chair, bare-headed and bearded, wearing Assyrian robes with transverse braid across skirt, both hands open and extended, crescent above them. Facing him stands a beardless male figure similarly attired, who rests his right hand on a broad-based stake (? portable altar), and with his left hand holds forward a square banner with six vertical stripes, immediately beneath which an object formed of upright lines in parallel pairs connected by three pairs of horizontal bars (a gate or an altar). Above this, and apparently resting on top bar, a bottle-shaped vase. In field, near banner, an eight-rayed star; behind the priest, two vertical curved batons, the hindmost serrated with spikes, above an uncertain object—two upright lines diagonally barred at top by a short line whose projection is crossed by two lines—perhaps a portable altar. A plain border surrounds the cylinder at both ends. (Assyrian, *c.* 650 B.C.)

Cylinder. Olive-green Jasper; 7½ × 3. J. J. N.: 1901.

[I am inclined to think that the seated figure is an Assyrian king, holding in his hand a dish. The square object is probably an Assyrian form of fan, the serrated thing behind the standing man's back being possibly a warrior's round shield studded with nails, whilst the streamers beneath fall from the end of his sword, which is always provided with an ornament similar to that of the hilt.—T. G. P.]

Q γ 5. A DEITY, standing within a radiated wheel, facing an altar bearing a spear and a sword vertically set beneath a

crescent, worshipped by a priest, who stands before a conical rock with a recumbent female deer on its summit.

Deity (*l.*) long-haired but beardless, wearing square cap and long squared tunic; right leg forward; left hand raised; right hand forward, holding rim of wheel, resting on same shoulder and passed behind body somewhat below waist, whence proceed thirteen identical rays below shoulder-level, and two longer rays on either side of neck. Before deity, a low slab, on which, vertically set, are a downward sword and a spear, point up; above these a crescent, horns upward. Standing before altar, a robed male figure (*r.*) bare-headed, long-haired, and bearded, left hand raised, right forward. Behind him, a high conical rock, scored with horizontal lines, on top of which lies a female deer (*r.*). (Assyrian *c.* 650 B.C.)

Cylinder. Sapphirine Chalcedony; 9 × 3½ (edges chipped). Bateman Coll. (Lot 110) : 1893. **[Plate VII.]**

[The radiated wheel is the usual halo which accompanies figures of Ištar, whom the deity probably represents.—T. G. P.]

Q γ 6. A DEITY, wearing a fluted tiara and long-skirted tunic, and holding a bow and arrows, standing beneath an eight-rayed star, his foot planted on a couchant lion, and facing a vertical spear, approached by a priest in adoration.

Male figure of deity (Bel ?) standing *l.*, beardless head in profile, with long hair in club. He stands on left foot while, with bent knees, he rests right foot on back of a couchant lion,—which lies *l.*, mouth open, tail erect in single curve. The deity's left arm is down and back,

hand holding by the middle two arrows; his right arm, straight forward, grasps with head the upper end of a vertical strung bow—string outward. His arms and legs are bare, he wears a girdled dress with skirt pleated and fringed, open in front, and showing a kilt-like under-tunic. On his head he bears a square crown of Persian type, formed with three horizontal bands beneath eight closely set, upright feathers. Facing the deity, stands *r.*, with both arms forward in adoration, a long-robed male figure (priest ?) with beardless head in profile, on which a low round-topped cap, marked with five vertical lines, beneath which his hair appears in an upturned club. His arms are bare; beneath the girdle, his robe, which reaches his feet, is pleated at back and crossed in front by three bands. Between the figures, a portable altar, formed of a gradually tapering stake, with cross-bar near top and triangular head. Above the deity's bow an eight-rayed star. (Probably Assyrian, *c.* 600 B.C.)

Cylinder. Grey-blue Agate; 8 × 4 (chipped lower edge, cutting off lion's forepaws). Wtr.: 1897.

[Plate VII.]

Q γ 7. TWO DEITIES, plain-robed, bare-headed, and bearded, opening gates, between which a similarly attired third deity kneels beneath the winged-disc.

Two male figures, bare-headed and bearded and wearing long plain robes, stand *r.* and *l.* Between them are oblong vertical objects representing the opened halves of a gate. The figure facing *r.* grasps the top of the half-gate as if opening it and holds in his other hand a stalk terminating in three long leaves. The figure facing *l.* opens the gate with one hand, and with the other touches a wing of the winged-disc, which floats

above the gate. Directly beneath the disc, within the space disclosed by the opening of the doors, kneels a male figure (*l.*) grasping, with hands raised, the nearer part of the doorway. In field, an uphorned crescent; above the three-leaved stalk, and behind the deities, an eight-rayed star above seven grouped discs, beneath which an eagle walks above two horizontal female symbols. (Assyrian, *c.* 650 B.C. ?)

Cylinder. Chalcedony; 12½ × 5. J. J. N.: 1901.

See Menant, vol. ii, p. 137, and vol. ii, p. 141.

Q γ 8. BEL-MERODACH, crescent-crowned, a curved mace with pendent trefoil in one hand, a crescent set on an inverted trefoil in the other, standing astride before Dagon—fish-robed, a satchel and a trefoil plant in either hand—and receiving worship from two priestly adorers.

Male figure, standing (*r.*), right leg bare and advanced; covering his head and body the form of a fish, with forked tail and two back-fins; his hands are forward, the left holding a satchel, the right a trefoil plant. Before him, a male figure standing (*r.*), clad in long-skirted open tunic; his right leg bare and advanced, his left hand raised and forward, holding an inverted trefoil plant on which rests an uphorned crescent; his right hand is back, holding a downward-curved baton, hanging from which is an inverted trefoil plant. Facing him, two plain-robed male figures, standing (*l.*), with hands raised in adoration. (Assyrian, *c.* 700 B.C.)

Cylinder. Blue-white Chalcedony; 7 × 3. Wtr.: 1902.

Q γ 9. A DEITY, bare-headed and in long-skirted tunic, holding by their legs two struggling eagles, one with either hand. In field, a crescent beneath a six-rayed star.

Deity (*r.*), with hair in fillet and back-club, wearing long-skirted tunic open in front; standing, right leg forward; both arms extended, holding in either hand, by the legs, an eagle, wings spread, back down, head looking upward. Above the eagles' outer wings, a six-pointed star, and below them, an uphorned crescent. (Assyrian, *c.* 650 B.C.)

Cylinder. Chalcedony; 7 × 3. Short Coll. (Lot 5*): 1891.

Samaš fighting with Zû and the Storm birds. See Maspero, *Dawn of Civilization*, p. 667.

Q γ 10. TWO RAMPANT WILD BULLS guarding a triple-headed cedar, two vultures standing beneath it, another soaring above. Behind the bulls, a conventional sacred-tree, above which, to the left, a cruciform symbol—cross within cross.

A broad-stemmed tree with three limbs surmounted by large, rounded heads. Facing tree on either side, a rampant wild bull (*r.* and *l.*)—tails down, fore-legs bent, maned, each showing a single double-curved horn, forward set. Above tree, a vulture (*l.*) soaring, with horizontal wings; below tree on either side, a vulture (*r.* and *l.*), standing, bodies outward, but heads reverted towards tree. Behind and between the bulls, a sacred-tree, with tall straight stem, dividing towards top into seven conventional branches adorned with fruit and

foliage. In field above a cruciform symbol—a cross within a cross.

(Babylonian or Assyrian work *c.* 800 (?) B.C.)

Cylinder. Red and brown Jasper, $10\frac{1}{2} \times 4\frac{1}{2}$. From Babylon. Wtr. : 1899. **[Plate VII.]**

Q γ 11. TWO RAMPANT IBEXES guarding a round-headed cedar, two small ibexes standing on its roots. Behind these, a cruciform conventional sacred-tree beneath an inscription of two lines.

Two ibexes rampant confronted, resting their fore-feet against the twisted stem of a round-headed tree (cedar). Over its spreading roots two small ibexes walk, on either side, *r.* and *l.* Behind the larger ibexes, a device (somewhat cruciform) representing a conventional sacred-tree, over which is an inscription :—

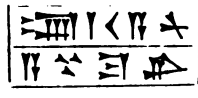
KUNUK ADDU-ABLU-UṢUR
ABIL KUR-BA(?)-NI(?)

Seal of Addu-âblu-uṣur
son of Kurbani (?)

(Babylonian, *c.* 800 B.C.)

Cylinder. Chalcedony ; $7 \times 3\frac{1}{2}$. J. J. N. : 1901. **[Plate VII.]**

[The first character is apparently intended for , and the last but one for , the two horizontal wedges having been apparently superimposed in the engraver's copy. The last character of all, which is equivalent to the late form , is distinctly Babylonian, and probably an engraver's error for . The whole, in late Babylonian, would appear to be :—


KUNUK D.P. ADDU-ÂBLU-USUR,
ABIL KUR - BA - NI.

T. G. P.]

Q γ 12. TWO SCORPION-MEN guarding a vase containing a sacred plant.

Two monsters facing *r.* and *l.*, with human heads, bearded and wearing high skull-caps, each with raised wing, scorpion-like upturned body, and a pair of arm-like, striding legs. Between and in front of them, a bowl-shaped vase, whence springs a plant of seven lanceolated leaves—three on either side of the vertical central leaf. Between them, behind, a large horizontal fish (*r.*) five times barred, with one upper fin and two lower, and a forked tail. (Assyrian, *c.* 650 B.C.)

Cylinder. White Chalcedony ; $4\frac{1}{2} \times 2\frac{1}{2}$. From Bagdad. Wtr. : 1902.

See Sayce, *Hibbert Lectures*, May, 1887.

Q γ 13. TWO OSTRICHES guarding a sacred-tree.

Two ostriches, standing (*r.* and *l.*), wings partly raised, legs apart, facing a conventional sacred-tree—a pole on a stand, two cross-bars, and a head formed of radiated straight lines. (Assyrian, *c.* 600 B.C.)

Cylinder. Chalcedony ; 7 × 4. J. J. N. : 1904.

Q γ 14. TWO FOUR-WINGED GENII, bare-headed, wearing richly embroidered long-skirted tunics, and each holding a triple pomegranate branch, standing confronted on either side of a sacred-tree, and each offering a gazelle, carried on one arm.

Two nearly identical male figures, four-winged, standing *r.* and *l.* facing, each with inner leg forward ; heads in profile, each with long hair, twice tied and clubbed at

end; each with long beard, similarly tied—clubbed at end on figure facing *r.*, and on the other, squared. Head-dress of each uncertain—either twisted fillet, with tasselled knot, round uncovered head, or hair-like skull-cap with corded brim and knot. Each wears embroidered under-tunic, leaving arms and legs bare, over which a tunic with long, embroidered back-skirts and fringed body—fringe diagonal from shoulder to waist on figure facing *r.*, but carried over hip, and chest of tunic embroidered, on figure facing *l.* Each has outer arm bent, and bears on it a crouched wild goat, or gazelle (*r.* and *l.*), facing outwards; the horns in each case appearing to rise with divergent curves from a single stem. (Those of the animal facing *r.* are ribbed, as well as larger, and its neck and body are hairy—as if to mark difference of sex.) Each holds inner arm downward and forward, hand extending conventional pomegranate branch of three fruit-bearing sprays. Between the figures, one before them, one behind, are two sacred-trees, nearly identical, but that to the front rather larger. In each case, a straight stem, with rings above and below five double-chevron decorations, rises from a conventional palm-tree head of six fronds, set on a rounded base (twisted on foreground tree, checquered on the other) and is decked by a similar capital of seven fronds, with seven radiations terminating in fir-cones, joined by looped lines so as to form a heptagon round the palm head. (Assyrian, *c.* 650 B.C.)

Cylinder. Orange-red Carnelian; 10 × 4½ (part, containing foreground tree as high as to its capital, badly flawed and discoloured, and slight similar injury to face of figure facing *r.*) Wtr.: 1897. **[Plate VII.]**

Q γ 15. TWO DEITIES, in long-skirted tunics, one with radiated wings, the other with two bird-wings and a bird-head, and with an ape seated at his foot, standing confronted on either side of a radiated sacred-tree, above which the winged-disc.

Tree with six acute-angled projections on either side; deity (*r.*), with four radiated wings formed by lines in acute angles, wearing square cap and robe with long cut-back skirt; faced by deity (*l.*), with radiated bird-head, similarly dressed, and with two bird-wings, one up and one down; beneath the latter, a seated ape; beneath the former, (the remains of) a winged animal. (Assyrian, *c.* 650 B.C.)

Cylinder. Chalcedony; 8½ × 5 (edges chipped). From Bagdad. Johnston Coll. (Lot 72): 1882.

[The four radiated wings are seemingly the usual halo surrounding Ištar, whom the figure probably represents.—T. G. P.]

Q γ 16. BEL-MERODACH, in long-skirted checkered tunic and helmet-shaped cap, contending with two similarly helmeted winged demons—man-bodied, bird-legged, scorpion-tailed—each holding a triple spray of pomegranate.

Deity (*l.*) with four wings (two up, two down), long-haired and bearded, standing right foot advanced, wearing helmet-formed cap decorated with three advancing and up-curving horns, and long, diagonally checkered tunic with three flounces and a girdle; both arms extended, hands grasping wrists of left hands of two identical demons (*r* and *l.*), with two wings (one up, one down), men to the waist, naked, long-haired

and bearded and wearing helmet-like caps ; below the waist, dog-formed with raised tails ; below the knees, with eagle legs and talons ; each bearing in free hand a downward scourge of three thongs ending in balls with spikes. (Assyrian, *c.* 650 B.C.)

Cylinder. White Carnelian (burnt) ; 9 × 4. Bateman Coll. (Lot 110) : 1893. **[Plate VII.]**

Q γ 17. BEL-MERODACH, four-winged, bare-headed, in long-skirted tunic checkered on the breast, contending with two winged wild bulls. At the deity's feet stands an argali, or mountain goat.

Deity (*l.*), with four wings (two up, two down), long-haired and bearded, hair in fillet, wearing long tunic diagonally checkered on breast, girdled at waist and with skirt thrice flapped, and bordered ; standing, right foot advanced and both arms extended, each hand grasping a fore-leg of a rampant winged bull, which faces him on either side. The bulls are of urus type with short twice-curved horns thick at base ; their tails are in single upward curve and end in double tufts. Before the deity's right leg stands an argali or mountain goat (*l.*). Its fore-legs, the head of the bull facing *l.* and the point of the deity's left upper wing are broken away. (Assyrian, *c.* 650 B.C.)

Cylinder. White Marble ; 10 × 5. Waddell Coll. (Lot 33) : 1901.

Q γ 18. BEL-MERODACH, in long-skirted tunic, contending with two winged bulls, rampant and with reverted heads.

Deity (*r.*) with four wings—two up, two down—wearing long tunic, standing with both arms extended, each hand grasping a fore-leg of a rampant winged bull (*r.* and *l.*) attacking him on either side. Their heads are reverted, their tails in single upward curve. Vertically set, between the backs of the bulls, a six-rayed star, an uphorned crescent, and the female (lozenge) symbol. (Assyrian, *c.* 650 B.C.)

Cylinder. 7 × 3½ (much worn). Waddell Coll. (Lot 33) : 1901.

Q γ 19. BEL-MERODACH, four-winged, bare-headed, and in long-skirted tunic, contending with two woman-headed sphinxes, winged and lion-bodied.

Four-winged male deity *fr. l.*, his arms extended, each hand grasping the nearer paw of a rampant winged and woman-headed sphinx. The sphinxes stand *r.* and *l.* on either side of the deity, tails upwards, in a single curve. In field, between the backs of the sphinxes, an uphorned crescent above a vertical female (lozenge) symbol. (Assyrian, *c.* 650 B.C.)

Cylinder. Lapis Lazuli ; 7½ × 3½. J. J. N. : 1901. **[Plate VIII.]**

Q γ 20. BEL-MERODACH, bare-headed and in long-skirted tunic, contending with two human-headed winged sphinxes, above each of whom a crescent. In field, near the deity's feet, a large horizontal lozenge symbol.

Deity (*l.*) with four bird-wings, in robe with long skirt ; both arms extended, with either hand grasping foreleg of a rampant, winged, human-headed sphinx ;

above the sphinxes—which stand *r.* and *l.*—an upturned crescent, and below deity's right arm, a lozenge symbol. (Assyrian, *c.* 700 B.C.)

Cylinder. Sapphirine Chalcedony; 9½ × 4. Phc.: 1883.

Q γ 21. BEL-MERODACH, in low fluted cap and short-skirted tunic, contending with two rampant lions, above which a crescent and an eight-rayed star.

Deity (*l.*) four-winged, standing, right foot advanced, wearing square royal cap and tunic with rounded flaps, both arms extended, hands grasping forepaws of two rampant lions, which face him on either side. Lions (*r.* and *l.*), standing, both hind-feet on ground. Tail of one, short, and raised in single curve; tail of the other, descending between legs. Over their heads, eight-rayed sun, and crescent. (Assyrian, *c.* 650 B.C.)

Cylinder. Chalcedony; 8½ × 3½. From Bagdad. Shb.: 1888.

Q γ 22. BEL-MERODACH, in a high tiara and short tunic, planting his foot on an advancing bull and lifting two lions by their hind-legs. In field above, a double-outlined eight-rayed star or sun, a sword and a spear on an altar, and a crescent. On the ground, behind the deity, a five-bladed plant, in a vase.

Deity (*r.*), standing, head in profile, beard square, wearing girdled tunic with rounded flaps and high, square royal cap; raising left foot and placing it on back of bull (*r.*) which advances with tail and left fore-leg lifted, head looking back. Both arms of deity out-

stretched, holding up in either hand a lion, by its hind-leg. Lions' backs outward, their heads upraised looking inward. Above them, sword and spear on stand, double outlined eight-rayed sun, and crescent. On ground, behind the deity, a small plant (much defaced). (Assyrian, *c.* 700 B.C.)

Cylinder. Sea-green Agate; 1 1½ × 4. From Bagdad. Shb.: 1888. **[Plate VIII.]**

Q γ 23. BEL-MERODACH, with two radiated wings and wearing a high tiara and a long upper tunic checkered on the breast, in vehement movement, discharging an arrow at Tiamat, a winged and gryphon-headed monster, who retreats before him. A similar monster, scorpion-tailed, lies prostrate under the feet of the god. On the deity's head and wing-points are eight-rayed stars, and seven similar stars rest on the curve of his bow—ten in all. On his back are a mace and a curved baton. An inscription of one line.

Deity (*l.*), long-haired and bearded, wearing high square-topped, horned cap, and long-tailed diagonally checkered and flounced tunic above ornamental skirt, standing, *r.* leg advanced; *r.* arm forward and *l.* back (as on the stone) drawing a bow with arrow set. From his shoulders issue, diagonally upwards, spiked rays (representing wings ?) each ending against a star; behind his back projects the head of a quiver, also two linear objects—straight, with short cross-bar, and straight with curved end (like a sickle and its handle—sheathed sword and Harpe ?). In front of the deity a winged demon, retreating (*l.*), head reverted (*r.*), its body human, both arms raised and hands spread, one round-ended wing

forward and one back ; its head leonine, with long, forward ears, its mouth widely opened ; its legs and feet those of an eagle ; its tail short, with square tuft. Beneath the deity's feet, a similar demon, prostrate on its belly, with legs outstretched and scorpion-tail upturned. Above and between the combatants, an up-horned crescent. Round deity's bow, seven eight-rayed stars, another above his head, and one at the end of each shoulder-ray (or wing)—ten in all. Behind deity an inscription of one line, not read :—

(Assyrian, *c.* 650 B.C.)

Cylinder. Agate, brown and pink ; 8 × 3½ (ends chipped). From Bagdad. Wtr. : 1894. **[Plate VIII.]**

Q γ 24. BEL-MERODACH, bare-headed, wearing a long-skirted tunic, contending with a winged woman-headed sphinx and a winged gryphon.

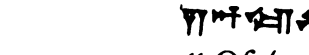
In centre, a male figure standing *r.* ; head in profile, with long beard and hair in club ; wearing long-skirted tunic, with girdle and three diagonal fringes across, open in front and displaying advanced *l.* leg and part of short inner tunic. In front of leg, a pendent object ended below with two spheres (a mace ? or end of girdle cord ?). With outstretched *l.* arm he grasps raised *r.* paw of a rampant female sphinx (*r.*) who faces him. Her head in profile *l.*, with long hair in club, is human feminine ; her body is leonine, with tail raised in single curve. Her raised wing is level on top and curved below ; she stands on her hind-legs, *r.* foremost ; her *l.* fore-paw is diagonally downward. Behind the deity, who with his *r.* hand grasps its raised *l.* paw, stands a

rampant gryphon (*l.*) with open-mouthed lion's head, its body also leonine ; on its brow two long straight horns ; its neck maned with bristles ; its tail like a horse's tail, but broad and short ; its wing, level above and curved below ; its fore-paws, leonine ; its hind-legs and feet, bird-like. It stands on its hind-feet, *l.* forward ; its *r.* paw down, is talons spread. Its neck and body are marked with longitudinal scores. (Assyrian, *c.* 650 B.C.)

Cylinder. Chalcedony ; 9 × 4 (deep fracture below, removing right foot of deity. Remains of ancient bronze mount in both ends of perforation). Wtr.: 1897.

Q γ 25. A DEITY, in middle Babylonian garb, seizing, and menacing with uplifted baton, a rampant winged monster—human-faced, ibex-horned, goat-bodied, and dog-tailed.

A male deity, standing *r.*, long bearded, clad in long straight-skirted tunic ornamented with bars and dots, and wearing a high cylindrical tiara similarly adorned ; his *r.* arm raised, brandishing a shaft (? baton, ? thunderbolt), his *l.* arm forward, hand grasping *r.* forepaw of a rampant monster (*l.*) with bearded human face in profile surmounted by ibex horns, with broad upward wing, a dog's (or goat's) body, and a short, upward dog's tail. In upper field, before the deity, a six-rayed star with cupped centre ; between the combatants a single line of Babylonian cuneiform letters of *c.* 1000 B.C. or later :—


ŠA NERGAL-UṢUR (or Nergal (Nerigal)-naṣir).

" Of (or "belonging to") Nergal-usur (Nergal-nasir)."

(Babylonian, *c.* 1000 B.C.)

Cylinder. White Chalcedony; 6½ × 3. From Bagdad. Wtr.: 1902. **[Plate VIII.]**

[Though resembling the Assyrian in style, this specimen must be Babylonian. The forms of characters are Babylonian, from about 1000 B.C. The inscription is engraved the right way on the cylinder, which would thus seem to have been not really a seal, but a charm.—T. G. P.]

Q γ 26. A DEITY, bare-headed and in kilt-tunic, lifting by their hind-legs two buffalo calves.

Deity (*r.*) bearded, wearing flat cap and short tunic, standing, feet apart, arms extended; holding each by a hind-leg, heads downward, two hornless bovine animals (buffalo calves ?). Above the animal to his right, an up-horned crescent, and near its tail a double-curved, fork-formed symbol, standing on a bar with three divergent rays at either end (thunderbolt ?); above the other animal's haunch a similar fork-symbol without the rayed bar. Between the animals, a cuneiform inscription of one line:—"Seal of Paṭri (or Addu-šari),"

KUNUK PAṬ-RI.

(Assyrian, *c.* 700 B.C.)

Cylinder. Orange-brown Jasper; 10 × 3½ (ends chipped). From Bagdad. Wtr.: 1894. **[Plate VIII.]**

[*Paṭri* if is to be read as one character; *Addu-šari* if it be two: *cf. Addu-šarrum*, Q β 42.—T. G. P.]

Q γ 27. AN ARCHER, bare-headed and in short-skirted tunic, bending his bow, shooting at an ibex, which retreats with reverted head.

A male figure (*l.*), bare-headed and bearded, wearing long outer tunic open in front, kneels on left knee, and with forward right hand holds a bent bow, while his left

hand draws the string to ear-level. Fleeing before him is an ibex (*l.*) its hind-feet only on the ground, its head reverted (*r.*). Above the archer, a six-rayed star; beneath the bow, a short-shafted javelin with triangular head, point upward. (Assyrian, *c.* 700 B.C.)

Cylinder. Black Jasper; 9 × 3. J. J. N.: 1901.

γ 28. A BOVINE CENTAUR—a demi-man, with fluted tiara, joined at the waist to the body of a winged bull, whose wing-point shapes into a gryphon's head—moving vehemently and bending his bow, shooting at an ibex, which springs, with reverted head, towards a doorway in a conical rock upon which a raven is standing.

Composite form—its body, a bull galloping *l.*; both fore-legs off ground and together, tail curved over back; its forepart, a man from waist upward; head in profile, long-haired and bearded, wearing a square tiara with seven close-set feathers (or spikes) at top; one hand forward, holding bow, the other back, drawing bow-string; on its back, forward-curving wing (the other hidden), the point terminating in gryphon's head, long-eared and eagle-beaked. Flying from the archer, an ibex (*l.*), head reverted (*r.*), hind-feet on ground, body upright as if in act of springing towards deep, round-topped gate-way, with horizontally grooved sides, opening into a rock, on which stands a large, straight-beaked bird (raven ?) *l.* Above all, the sacred winged-disc. (Assyrian, *c.* 600 ? B.C.)

Cylinder. Brown and white Onyx; 10 × 3½. Greg Coll. (Lot 21): 1895. [Plate VIII.]

The bird is correctly described as straight-beaked, for the upward turn which appears on the stone at the end of the beak is a flaw.

[The rock may be a shrine, with ornamentation suggesting the sacred-tree. For the fluted tiara, *cf.* Q γ 6.—T. G. P.]

Q γ 29. A PERSIAN HERO, in the national costume, overpowering two winged ibexes, rampant and with heads reverted.

A male figure, standing (*fr. r.*), dressed in costume of the Achemenides—a robe, full over the girdle and tightly confined on the legs by a vertical central pleat from waist downwards—with outstretched arms grasps with each hand a fore-leg of a rampant ibex on either side. Both ibexes have horizontal wings, and stand on one hind-leg only and hold their heads reverted. Behind them, in field, above, an up-horned crescent, and below, a device like an upward-pointed barbed arrow passed between the twice-curved prongs of a fork. (Persian, *c.* 500 B.C.)

Cylinder. Pink and white Marble; 9½ × 4. J. J. N.: 1901.

Q γ 30. A PERSIAN HERO, wearing a fluted tiara and clad in the national dress, contending with two winged bulls, rampant and with heads reverted.

Male figure (*l.*), short-clad, arms extended, hands grasping throats of two rampant bulls (*r.* and *l.*), heads reverted, wings horizontal and rounded, tails short and up-curled. (Persian, *c.* 4th cent. B.C.)

Cylinder. Chalcedony; 6 × 3. From Bagdad. Shb.: 1879.

Q γ 31. A PERSIAN HERO, in the national dress and wearing a four-pointed crown, contending with two winged lion-headed gryphons. Beneath the hero's arms appears a deity, visible from waist upwards, robed and crowned, issuing from a large crescent.

Deity (*l.*), square-bearded, long hair in club ; wearing square crown, topped with four broad points, and short tunic with closely pleated skirt and triple knot at waist ; standing, right foot advanced ; arms extended, hands grasping horns of two rampant lion-headed gryphons (*r.* and *l.*), which stand facing him, each with one leonine paw raised and the other horizontal ; their hind-legs aquiline, their heads leonine, with long pointed ears and a twice-curved horn on brow ; their tails horizontal, short, and bifurcated at tip. Below, under extended arms of deity, the moon-god (*l.*), a robed and crowned male figure seen from waist upward, arms extended, issuing from an up-pointed crescent. (Persian, *c.* 500 B.C.)

Cylinder. Red and white Agate ; 5¼ × 3. From Constantinople. Wtr. : 1890.

Cf. "Sin, delivered by Merodach [with bow and arrow] from the assault of [one of] the seven evil spirits." Maspero, *Dawn of Civ.*, p. 634.

Q γ 32. A PERSIAN HERO, in the national dress and wearing a five-pointed crown, shooting with bow and arrow at beasts of chase : a tiger, a wolf (?), and a python (?) passing by, and confronted by a man, in triangular cap and checkered kilt-tunic and leggings, who, with both hands, wields a battle-axe. Between the figures, a

crescent above an ape-like creature, which walks erect leaning on a staff. (Persian, *c.* 400 B.C.)

Mottled olive-green and lilac Jasper; 9 × 4. J. J. N.: 1902.

Q γ 33. A PERSIAN HERO, in the national dress and wearing a three-pointed crown, shooting with bow and arrow at a dog-like monster, horned and winged, while a wild boar rushes furiously towards him. At his feet, a plant-like symbol—a stem with divergent limbs enclosing a vertically bisected lozenge,—and behind him a small disc. (Persian, *c.* 450 B.C.)

Hæmatite; 8 × 3½. J. J. N.: 1902.

Q γ 34. A PERSIAN HERO, in the national dress and wearing a five-pointed crown, shooting with bow and arrow at a rampant lioness. A lion-cub lies prostrate at her feet and another takes to flight. The lioness seems to have been suckling the cubs. Behind him stands the god Bes, a dwarfish figure with plumed cap, who bears across his shoulders a hornless, short-tailed animal (a doe ?). (Persian, *c.* 400 B.C.)

Cylinder. Sapphirine; 7½ × 3½. A present from Alexander C. Ionides, Esq., August, 1904. **[Plate VIII.]**

Cf. King, *Handbook of Gems* (1885), pl. v, 9. Also *Ant. Gems and Rings*, vol. ii, p. 44, pl. iii, 10. Also *cf.* Layard, *Discov. in Nin. and Bab.*, 1853, p. 607.

Q γ 35. A WINGED HORSE fighting with a rampant lion, and guarding a foal which lies between them.

Horse (*r.*), standing on its hind-legs (*l.* forward); fore-legs raised (*l.* uppermost); tail long and pendent,

mane erect (or partly so) ; large wing, rounded at end, projecting backwards from right shoulder. Facing the horse, a lion (*l.*), maned and open-mouthed, standing on its hind-legs (*r.* forward) ; forepaws raised (*r.* uppermost), claws outspread ; tail raised in single curve. Beneath and between combatants, a foal (*l.*), lying down, *r.* fore-leg bent forward, other legs doubled below body ; tail long and pendent, mane erect (?). Above and between combatants, a horse-shoe symbol resembling an *Omega* beneath a kind of trefoil, on which an up-pointed double-curved fork. (Babylonia ? *c.* 650 B.C.)

Cylinder. Pink Agate ; 12½ × 4½. From Bagdad. Wtr. : 1894. **[Plate VIII.]**

Q γ 36. A WINGED BULL and a winged gryphon, chasing one another, running in a circle and striking at each other's rear.

A bull (*l.*), with long, forward, twice-curved horn and broad upward wing, rushing at full speed, with raised fore-leg striking at the haunch of a gryphon (*l.*), winged, eagle-headed, and brush-tailed, who similarly rushes on with forepaw lifted to strike the bull in rear. In field, above the gryphon, an up-horned crescent and an eight-rayed star ; below the bull's right horn a vertical Y-shaped symbol, above its left horn a similar symbol horizontally set. Under the gryphon's raised fore-paw a horizontal Y above Y-symbol, and under his tail another like symbol, but vertical and with flattened top. (Assyrian *c.* 600 B.C.)

Cylinder. White Chalcedony ; 6 × 2½. J. J. N. 1902.

Q γ 37. A LION chasing three deer.

A lion rushing *l.*, mouth open. Above him (in the engraving) two stags running hard in the same direction, and immediately above him a third stag running to *r.*, almost meeting the lion's jaws. (Assyrian? *c.* 650 B.C.)

Cylinder. Chalcedony; 6 × 3. J. J. N.: 1904.

Q γ 38. TWO GOATS, with confronted bodies and reverted heads, rearing up against a sacred-tree, which stands between two conventional mountains and beneath a winged-disc. In upper field, an up-horned crescent, beside a six-rayed star with a central and six surrounding discs. Beneath the star, a flying wild-goose, rising from a three-bladed aquatic plant. (Assyrian, *c.* 650 B.C.)

Cylinder. Green Jasper; 11 × 4. J. J. N.: 1903.

CLASS Q δ.

HITTITE; CYPRIAN; CILICIAN, ETC.

c. 2000–330 B.C.

Q δ 1. TWO FEMALE DEITIES, bareheaded, wearing cross-hatched dresses and upturned boots,—one grasping the paw of a rampant lion, the other holding a horse-tail fan,—together lifting by its hind-legs a female deer.

Deity (*fr. l.*) in long cross-hatched robe and up-curved boots ; head to *l.*, hair in curled queue ; right hand forward, grasping right paw of rampant lion with cross-hatched mane and left paw raised ; left hand meeting outstretched right hand of exactly similar deity, whose downward left hand holds a horse-tail fan, near which an eight-rayed star. Between the deities, together raising it by its hind-leg, a female deer, head down. Above it an ox-head, and a similar head below lion's right paw. Above fan and star, an eagle, standing *l.*, head looking back. (? Cypriote, or ? Hittite, *c.* 1500 B.C.)

Cylinder. Green Jasper; 8 × 3. Lawrence-Cesnola Coll. (Lot 293, or 299) : 1892.

Q & 2. A LION, walking, with raised fore-paw and downward tail, beneath a deeply cupped disc. Reversed in the design—a large full-front ox-head, with an animal's skin spread out between its long spiral horns. Near the head, an eagle, sitting, with expanded wings, facing another cupped disc and below a vertical branch.

Lion (*r.*), walking, left fore-paw raised, tail between legs, a disc above. Ox-head (*fr.*), nose upwards, with long spiral horns, between which the outspread skin of some smaller animal. In reversed position, eagle, walking (*r.*), wings open, before it a disc, above a branch ; a line border round each end of cylinder. (? Hittite or ? Cypriote, *c.* 800 B.C.)

Cylinder. Steatite; 6½ × 3. From Cyprus. Colonel Whyte : 1881. **[Plate IX.]**

Q & 3. A DEITY, wearing a cap with horns and a central spike and holding out a pine-tree, enthroned, and attended by

two winged genii ; one standing before the god, wings raised, wearing a horns-brimmed cylinder hat and carrying a spear and a curved baton ; the other, eagle-headed, standing behind the throne, raising one hand above the deity's head. In field, round the deity, five flower-like objects ; before the armed attendant, a ringed-pillar symbol ; behind the eagle-headed attendant, an eight-rayed star, two flower-symbols, a *crux ansata*, and a single flower.

Robed deity (*r.*), throned, wearing pointed cap with horned brim, left hand forward, holding pine-tree ; behind him, winged eagle-headed figure (*r.*), in short tunic, one hand and wing raised over deity's head ; before deity, short-dressed figure (*fr. r.*), with upright wings and horned square cap, holding grounded spear and serpent (? baton). Round deity, five trefoils (?) ; behind eagle-headed figure, eight-rayed star, pair of trefoils (?), *crux ansata*, and single trefoil ; before spear-bearing figure, a ringed-pillar. (Cypriote, *c.* 700 B.C.)

Cylinder. Hæmatite ; 7 × 3½. From Cyprus. Colonel Whyte : 1881.

[Rough work.—T. G. P.]

Q 84. A DEITY, robed, wearing a low broad-brimmed cylinder hat, and holding a crescent-topped sceptre, receiving a priest introducing a small, naked, kneeling worshipper.

Two deities—the foremost wearing a conical hat, standing with his foot upon four discs in square, and holding a tree formed of seven discs on a central shaft ; the second, curved baton in hand, tight-clad and in low cylinder hat, standing behind the other and planting his

foot upon a gazelle. Facing these, a robed priest offering a gazelle. In field, the bottle symbol between the deities of the second group.

Male deity (*r.*) with broad-brimmed conical hat and short tunic, legs bare, one foot forward on back of gazelle, standing *r.*; one hand forward, holding curved club, beneath which water-bottle symbol. Before him, another male deity (*r.*) with triangular cap with tree-like top, and robe and pleated skirt; one leg bare and forward, foot on four cup-shaped discs; one hand forward, bearing upright mace with similar disc at top and three on either side (seven in all), beneath which the ape-symbol. Approaching this deity, a priestly man (*l.*) wearing round-topped cap and long robes, bearing in his arms a gazelle, standing (*l.*). Forming another group, a male deity stands *r.*, wearing broad-brimmed square hat, and robes, his hair in a long queue, one hand forward, holding a sceptre topped by a horn-upward crescent; behind him, the balance-bar symbol. Facing him, a priestly man (*l.*) with round-topped cap and long robe, his hands raised in adoration. Between deity and priest, a small male figure (*l.*) naked, kneeling on one knee, one arm back, the other raised, hand towards mouth. (? Cypriote, *c.* 2000 B.C.)

Cylinder. Hæmatite; 4½ × 2. Greg Coll. (Lot 27): 1895.

Q & 5. A DEITY, in mailed tunic and helmet with horns and central spike, standing astride and brandishing a mace and a curved baton, adored by a king, robed and wearing a brimmed cylinder hat; between them, a disc within a crescent above a scorpion on the ground. At right

angles to this group, two bull-legged men standing confronted, supporting a sacred-tree, above which a winged-disc centred by a rosette-like eight-rayed star. A guilloche border round the cylinder's either end.

Two male figures, facing—the first standing (*r.*) ; hair in club, beneath a high cylindrical hat with up-turned brim ; wearing long dress with barred band down the front below girdle and heavy borders at foot ; right arm bent and forward, rolled scarf round neck and shoulders passing above it ; left arm bent and forward, hand up-pointing towards sun and moon symbol. The second figure (a deity ?) stands *l.*, right leg striding forward, on his head a round-topped (helmet ?) cap, with strongly upturned brim and high vertical feather from top ; his hair falls nearly to waist in rope-like queue, upcurled at end. He wears a short, girdled tunic, with barred skirt (armour ?), and (apparently) high, long-footed boots ; a downward sword projects diagonally from his girdle. His left hand, raised high, brandishes a vertical mace with spherical spiked head. His right hand, forward, arm bent, holds vertically a weapon (an axe ?) with barred shaft and upslanted head, which passes over raised hand of first figure. Directly above this, the disc of the sun rests within the upturned horns of a crescent, while directly below—above the forward feet of the figures—appears an eight-legged scorpion, head down, with long tail horizontally to *l.*, and upcurled at tip. Behind these figures, and engraved across the cylinder :—two identical male figures, with bull-like legs and tails, stand facing *r.* and *l.*, their faces *fr.*, broad, with bulls' ears, above which triangular Babylonian caps. Their inner legs are forward, their upper hands point to the sacred-tree placed between them ; their lower hands

uphold two tendrils, proceeding from the root, which curl inwards at their ends and each bear a four-petalled flower. The tree consists of a vertical stem with four large cross-bars and six small, upon which a fan-like head of seven upward diagonal leaves. Above the tree, a winged-disc—the centre, an eight-petalled rosette within a circle, the wings horizontally outspread, level on top, curved below, and bordered with projecting feathers—eleven on each wing. Round the cylinder, at either end, a guilloche border. (? Hittite or Cypriote, *c.* 2000 B.C.)

Cylinder. Hæmatite; 8½ × 3. From Cilicia. Wtr.: 1897. **[Plate IX.]**

Q δ 6. TWO DEITIES, in long-skirted tunics with scarves across the breast, and tall, brimless conical hats, standing confronted on either side of a sacred-tree beneath a winged-disc, and receiving a flounced and mitred worshipper. Two similar persons seated confronted on either side of a vase, each raising a wine-cup; beneath them a guilloche band above three robed figures standing in line. In field, an eight-rayed star above a ringed-pillar symbol.

Small winged-disc above tree with voluted top and side-shoots (*fr.*); deities (*r.* and *l.*), with longish robes, open in front, and high conical caps, standing astride and confronted, each with downward sceptre; behind deity facing *l.*, eight-rayed star above ringed-pillar, and flounced (female ?) worshipper (*l.*); behind whom small figures and guilloche. Small figures:—king and queen (?), throned and confronted, each raising a wine-cup, beneath

whom a guilloche ornament above three robed figures. (Babylonian Cypriote, *c.* 2000 B.C.)

Cylinder. Hæmatite ; 8 × 3. Phc. : 1883.
[Plate IX.]

Q δ 7. ŠAMAŠ, SIN, RAMMAN, and MERODACH, with six worshippers and attendants, ranged in line above an angular-guilloche band, which encircles the cylinder. Beneath this, also ranged in line, five scenes of combat between Eabani (or Gilgameš) and various beasts and monsters. In field, in the upper compartment—the sun, bottle, ringed-pillar, moon, ape, and sea-goat (?) symbols ; in the lower compartment—a pine-tree, an up-pointing spear, and an eight-rayed star ; and, on the ground, a plant and a triangle upon a staff.

Deity (Šamaš) *r.*, throned, beneath star in crescent, approached by robed worshipper (*l.*) and attended by robed figure holding branch over deity's head. Bottle and ringed-pillar symbols. Deity (Sin) *r.*, throned beneath crescent, flounced worshipper (*r.*) behind him ; before him, ape-symbol, and robed worshipper (*l.*), who presents an animal (deer ?). Deity (Ramman ?) standing *r.*, short-clad, holding forked sceptre, foot forward resting on eagle (?)—uncertain symbol above—robed worshipper approaches *l.* Flounced worshipper (*r.*) approaches deity (Merodach ?) who strides forward *l.*, and bears a diagonally downward mace (?) in right hand, and his left arm hangs straight down behind him. A broad band, with diagonally-braided ornament, passes round the centre of the cylinder beneath these upper groups.

Below the band :—(1) Between a conical tree and a vertical up-pointed spear, a male figure *l.*, horned, tailed,

and hind-legged as a bull (Eabani, or here perhaps Gilgameš ?) uplifts by tail and hind-leg a struggling buffalo bull. Continuing to *r.*—(2) A similar figure *r.*, fighting another similar figure (*l.*). (3) A rampant lion (*r.*), tail raised in double curve, its fore-paws seized by another similar figure (*l.*) behind whose head an eight-rayed star, and before his legs a small tree. (4) Man, upper half alone visible (*r.*), seizes by neck the rearmost of two fleeing, bird-like gryphons (*r.*) before whom an uncertain object and a three-leaved plant. (5) A rampant gryphon (*r.*) with long horizontal wings and bird-tail, its fore-paws seized by a bull-man (*l.*) similar to the others. On ground between these, a cross-barred triangle on a shaft, perhaps an altar. (Cypriote ? *c.* 2000 B.C.)

Cylinder. Hæmatite ; $9\frac{1}{2} \times 4\frac{1}{2}$ (slightly chipped and flawed at base). J. J. N. : 1899.

[This cylinder exhibits a combination of the designs found upon all the Babylonian cylinders in a very rough and sketchy style. Work may be of any W. Asian nationality, Babylonian included.—T. G. P.]

Q δ 8. ŠAMAŠ, with Gilgameš, receiving a flounced and mitred female worshipper ; Šamaš standing bare-headed and beardless, a short mantle above his tunic ; on his right, the sun-symbol above a hawk surmounting a loop-shafted *crux ansata* ; on his left, a similar cross below a rosette-like eight-rayed star ; Gilgameš standing full-front, naked, hands joined on breast; beyond him, a woman-headed lioness fighting with a serpent and a vulture. Beneath these groups and separated by a guilloche band, a maneless lion and a vulture approaching a beast-headed, club-bearing man.

Male figure of deity (Šamaš) standing *r.*, left leg advanced; head in profile, beardless, hair short and crisp, features aquiline; wearing tight, short under-tunic, above which a mantle carried over left shoulder and over forward left arm, whence, falling in curve, it covers right leg to below knee and leaves advanced left leg free. Left hand outstretched points to worshipper's raised hands, from behind arm drops a cord with horizontal oval pendant.

Facing the deity stands *l.* a female figure clad in long Babylonish robe of eight horizontal fringes; her head in profile, her hair long and clubbed on neck, her cap conically twisted; both arms raised in adoration.

Between these figures:—above, a circle containing a star of four leaf-like rays and central spot; below, a looped object, reminiscent of a *crux ansata*, on which stands a hawk (*r.*).

Behind the deity, a male figure (Gilgameš) standing *fr.*, legs in profile *r.*; entirely nude, hands resting on chest, left leg rather in advance. His face full front, beard long and square; hair long, with two horn-like curls on either side; cap round and low, with urus horns (?) projecting on either side, and similar to the curls below.

Between him and deity,—a looped object below, and a rosette-like eight-rayed star above.

Between Gilgameš and worshipper:—in centre, a horizontal guilloche band of six twists; above which, a woman-headed lioness, moving *r.*, her long hair falling in mass down to shoulder (in Egyptian style), her tail erect in single curve, her left fore-paw straight forward, over head of serpent moving *r.*, whose tail appears horizontally over lioness's head. Facing lioness—a vulture flying *l.*, its head appearing between its spread

wings, the right horizontal, the left down. Below the guilloche :—a lion, seated *r.*, maneless, his tail raised in double curve, his left forepaw forward, touching right knee of a beast-headed man (*l.*) who sits naked, on two horizontal lines (stones ?) one above the other, and raises right hand towards mouth, and with left hand holds a club (?) slanted across left shoulder. Above the lion's back, a vulture, standing and leaning forward (*r.*). Plain line round either end of cylinder. ("Cypriote" style, *c.* 2000 B.C.; supposed to come from Cilicia. *Cf.* Q δ 5.)

Cylinder. Hæmatite ; 6½ × 3½ (chipped at edges ; *r.* foot of Gilgameš lost). From Cilicia. Wtr. : 1897.
[Plate IX.]

[Beautiful work.—T. G. P.]

Q δ 9. A DEITY, pine-branch in hand, beardless, wearing a tight, fringed robe, enthroned before a conventional palm-tree. Two similarly dressed deities kneeling confronted, one holding a casket, the other, hawk-headed, holding a conventional pine. Behind the former of these, an eight-rayed star and the head of a hare or doe, behind the latter, an eight-rayed star.

Male figure (*l.*) seated on three-legged stool ; head in profile, beardless, hair close-curled and short ; wearing long robe, fringed at waist and skirt and across chest ; right hand forward, holding vertical pine-tree ; behind head, an eight-rayed star ; behind stool, the head of a doe (?) nose downward, one large ear shown.

Facing each other, two male figures, viz. (1) man (*r.*) kneeling on right knee, his back towards seated deity, his naked left leg bent, foot on ground ; head in profile (*r.*), beardless, with short close hood ; wearing

long robe fringed at skirt ; right arm back ; left arm bent and upward, hand pointing to small casket above (perhaps supporting it, and offering it to deity) ; and (2) hawk-headed man (*l.*)—perhaps a deity—kneeling on left knee, naked right leg bent and forward, foot on ground ; hawk-head, in profile *l.*, covered with hood with two lappets falling over shoulders ; wearing long robe, girdled and fringed at skirt ; left arm back ; right arm bent and forward, hand grasping long vertical staff crowned with a fir-cone (?) ; at his back an eight-rayed star, and between him and seated deity, a straight-stemmed, round-headed, vertical tree (conventional fir, or palm). (Hittite ? Date doubtful.)

Cylinder. Hæmatite ; 6½ × 3. From Siddîn, near Tyre. Wtr. : 1896.

According to a note made by the former possessor, Colonel ——, this cylinder was "found at Siddîn on the River Nahr el Kâsi-imûyeh, 5½ miles N. of Tyre. 'Kazmel' of the Merenptah text ? On the old sea-coast route of Thothmes III. and Rameses II."

[Fair work, in some respects like Q δ 8.—T. G. P.]

Q δ 10. A GODDESS, in Egyptian head-dress and wavy-striped robe, standing, and holding out two finger-like vertical objects to a king, in round turban-cap and short open tunic, who stands confronting her. Between them, in upper field, small six-rayed star ; and in lower, a *crux ansata*, its lower part two triangles, the upper based on the apex of the lower. Ištar, crowned with a triplicated cap, naked, full-front with head to left, standing, with both arms extended, holding the ends of a braided cord, which falls behind her in a loop, while a plain cord, fastened at right angles to the loop, horizontally crosses her stomach. On her right, a large six-rayed star above a swan or goose ; on her left, a guilloche of three circles,

above which two confronted robed figures, headed like hares or jerboas, kneel on either side of a portable fire-altar, towards which they extend arm-like wings. Below the guilloche, a recumbent antelope, with short tail and very long horns, nearly straight but curved at tips, beneath these a small lozenge symbol. (Hittite, *c.* 1800 B.C.)

Hæmatite; 7 × 4 (lower part injured). J. J. N.: 1902. **[Plate IX.]**

[Good work.—T. G. P.]

Q δ 11. TWO DEITIES confronted, bare-headed and flounce-robed, throned on either side of a sun and moon symbol above a *crux ansata*, approached by three naked men, striding forward with clasped hands. In an upper compartment, a recumbent curve-horned oryx, and two recumbent winged sphinxes confronted beneath a crescent.

Two deities (*r.* and *l.*) with short hair and long flounced robes; seated, facing, on barred stools (that to the *l.* with curved back); identical in dress and attitude, their outer arms bent over chest, their inner forward, hands pointing to sun-circle with rayed central boss and narrow up-horned crescent beneath, below which a *crux ansata*. Striding towards the deities, three identical, tight-clad men, arms bent, legs of central man crossing forward and backward leg respectively of outer men. Small ovoid behind last man's head. In chief, divided by single line, two couchant andro-sphinxes, *r.* and *l.*, facing, wings horizontal, hair in curled queue, tails raised; between their faces an up-pointed crescent. Behind and between them, an oryx, couchant *r.*, with

long horns horizontal over back. (Cypriote, *c.* 1800 B.C.)

Cylinder. Hæmatite ; 6½ × 2½. Lawrence-Cesnola Coll. (Lot 293 or 299) : 1892. **[Plate IX.]**

See A. Cesnola's *Salaminia*, p. 130.

Q δ 12. A DEITY, long-robed and bare-headed, enthroned before a sacred-tree, attended by a buffalo bull standing beneath a sun-symbol and a sphere, and confronted, from the other side of the tree, by a tight-clad kneeling worshipper, followed by a winged gryphon and a lion. In upper range, two winged sphinxes standing face to face, two curve-horned oryxes, and a scorpion lying between these groups.

Robed deity (*l.*) throned before a sacred-tree (ovoid stem crested with five ball-topped spikes between two down-curved lines) ; on other side of which, tight-clad worshipper (*r.*) kneeling on one knee, hand raised ; advancing towards whom, lion, gryphon, scorpion (all *r.*) ; behind deity, a standing bull (*l.*) ; over it, sun and sphere beneath two confronted oryxes ; over sacred-tree, two confronted winged sphinxes. (? Cypriote *c.* 600 B.C.)

Cylinder. Hæmatite ; 7½ × 4. Ctr. : 1878. **[Plate IX.]**

[Rough work.—T. G. P.]

Q δ 13. GILGAMEŠ, dagger raised, fighting with a rampant ibex, which a peacock-headed winged man seizes from behind. Two recumbent ibexes facing on either side of a sacred-tree, beneath two winged gryphons lying confronted, with two cupped discs between them.

Near Gilgameš, another cupped disc ; near peacock-headed man, a large seven-rayed star.

A naked man (*fr. r.*) standing, his right hand raised above his head and brandishing a dagger, his left holding one fore-leg of an ibex—which has nearly straight, divergent horns. It stands on its hind-legs, both fore-legs hang down, and its left ear and tail are seized from behind by a man, advancing *l.*, whose head is crested like a peacock's with three short round-topped feathers, a drooping wing falls from his shoulders, above his head is a seven-rayed star. On the other side, a low-set conventional sacred-tree—a thick stem with four fruit (two on each side) from which springs six fronds—on whose either side and facing it (*r.* and *l.*) lies an ibex, above each of whom lies (*r.* and *l.*) a winged sphinx confronting a small cupped disc resting on a larger one. In field, behind hero, a similar disc. (Cypriote, *c.* 1000 B.C.)

Cylinder. Pink Chalcedony ; $6\frac{1}{2} \times 3\frac{1}{2}$. J. J. N.: 1901.

Q δ 14. GILGAMEŠ lifting two hounds by their hind-legs and attacked by a rampant ibex. Behind these, two hounds overpowering another ibex, and near them a winged gryphon, recumbent, placed transversely to the rest of the design.

Male figure—nude or in tight clothes, beardless, thin waist, like the frescoes from Crete—standing (*fr.*), legs (*r.*) ; arms outward, each hand holding by the hind-leg a hound, head down, *r.* and *l.* respectively. On opposite side of cylinder, two hounds attacking an ibex, which, springing to *r.*, head *l.*, strikes its horn into throat of a

hound springing to *l.*, head *r.*—their bodies crossing saltire-ways. Above, a second hound, crouching *l.* (its head facing the other hound's head) tries to seize ibex by neck.

To *l.* of this group, another ibex, standing on hind-legs (*l.*), seems to attack the man, or demi-god (Gilgameš ?). To *r.* of the group, beneath crouching hound, an uncertain animal (gryphon ?) transversely to other figures, moving *l.*; its head bird-like; projection, like wing, from shoulder; slender legs, fore-leg forward, one hind-leg far forward, the other far back. (Cypriote, 1000 B.C.)

Cylinder. Hæmatite; 6½ × 3. From Golgoi, Cyprus. Wtr.: 1896.

[Somewhat in Mycenæan style. Very spirited.—T. G. P.]

Q 8 15. TWO WINGED SPHINXES—respectively human-headed beneath a fish symbol, and eagle-headed beneath a fruit symbol—guarding a sacred-tree; between them, a fish symbol and a down-horned crescent.

A figure denoting a tree (? palm), *viz.* a vertical line pointed at base, and at top crossed by a horizontal bar, whence rises a short vertical line from each side of which proceed, diagonally upward, five parallel lines—forming inverted *chevrons.* To right of tree, an eagle-headed sphinx (*l.*) standing, with raised wings, its fore-paws over a crescent, horns-downward, its hind feet resting on a lower level; above it, an uncertain symbol (fruit, or insect ?). To left of tree, a man-headed sphinx (*r.*) seated on its haunches, its wings raised; above it, a fish symbol. The tails of the sphinxes are raised in single curves and cross each other. Round

each end of cylinder, a plain border line, the lower one nearly effaced. (? Cypriote, *c.* 1000 B.C.)

Cylinder. Hæmatite; $4\frac{1}{2} \times 1\frac{3}{4}$. Greg Coll. (Lot 27): 1895.

[Sketchy work.—T. G. P.]

Q δ 16. TWO EAGLES displayed, above two recumbent ibexes. In field, an eight-rayed star, two discs, and a fish (?) symbol.

Two identical eagles (*r.*) displayed, with outspread wings and tails (feathers shown) and outstretched legs; across the neck of each, two collar-like bars. Below each eagle, an ibex with long curved horns and short tail (*l.*, heads *r.*), in each case, one fore-leg forward, raised and bent, the other legs beneath body. Between the eagles, on one side an eight-rayed star, and on the other a cup-shaped disc. Between the ibexes, on one side an uncertain object (fish ?), and on the other a slightly marked cup-shaped disc. (Cypriote or Hittite, *c.* 800 B.C.)

Cylinder. Hæmatite; $6\frac{1}{2} \times 2\frac{1}{2}$. Greg Coll. (Lot 27): 1895.

Q δ 17. TWO HUMAN HEADS between two sphinxes and two gryphons; three large-eared hounds; three human heads; two recumbent ibexes; a seated antelope beneath a sea-goat; and two open left hands. A guilloche border round the cylinder's either end.

Two heads (*r.*); sphinxes and gryphons sitting in confronted pairs; hounds, one springing, two recumbent (*r.*), all with large lozenge-shaped ears; three

heads (*r.*) ; three antelopes recumbent (*r.*), one above, two below, one of the latter with reverted head ; sea-goat, recumbent (*r.*), above two open left hands. (Babylonian Cypriote, *c.* 1000 B.C.)

Cylinder. Hæmatite ; 6 × 3½. Ctr. : 1883. **[Plate IX.]**

Q δ 18. A GRYPHON attacking a naked kneeling man ; a stag approaching them ; a lion overpowering a goat ; a seated hound. Above the stag an inverted sea-goat.

Rampant gryphon (*r.*); kneeling man (*l.*), his arms down ; lion (*r.*) springing on seated ibex (*r.*) ; large hound, seated (*l.*) ; stag, standing (*r.*) ; overhead, sea-goat (?) recumbent, back downward. (Babylonian Cypriote, *c.* 2000 B.C.)

Cylinder. Hæmatite ; 3½ × 3 (fragmentary). From Bagdad. Shb. : 1879. **[Plate IX.]**

[Rough work.—T. G. P.]

Q δ 19. TWO IBEXES, confronted, walking towards the stem-like vertical shoot of a triplicated palm-branch. Behind them, above a T-shaped portable altar, a triangular down-pointed heart (forming together a sort of *crux ansata*) with a palm-shoot rising horizontally from its upper corner ; and parallel, in upper field, an eight-rayed star, a heart above an altar (T-shaped, the whole forming a sort of *crux ansata*) and a vertical palm-shoot.

A vertical object (palm-branch shoot ?) formed of about fifteen V-shaped forms, points downward, from whose base spread horizontally to *r.* and *l.* similarly

composed shorter shoots. On either side of vertical branch, and preparing to browse from it, an ibex (*r.* and *l.*) standing, facing inwards ; head horizontal, long horn strongly curved back to neck ; nearer fore-leg down ; farther, raised and bent above horizontal lower palm-shoot. Between and behind the ibexes, a T-shaped device, surmounted by a short horizontal line and a heart-shaped device (point down) from whose right upper corner proceeds an upslanted palm-shoot. Above this, an eight-rayed star. Above ibex to right of main palm-shoot, a vertical palm-shoot of seven Vs, and a T device similar to the other, but without the palm-shoot from corner. Round cylinder's either end, a plain line. (? Cypriote, *c.* 1000 B.C.)

Cylinder. White Shell ; $7\frac{1}{2} \times 3\frac{1}{2}$. From Cyprus or Asia Minor. Wtr. : 1897.

§ 20. SEVEN MEN, short-clad and bearded, walking in procession towards a stag, standing on its hind-legs with reverted head.

Seven men walking *l.* in close file ; heads in profile, with round caps and long beards ; arms down ; wearing belted tunics with skirts appearing between legs ; approaching a stag (*l.*), standing on its hind-legs, fore-legs hanging down ; head *r.*, with large antlers, of four tines on right horn, and three tines on left horn. (? Cypriote, *c.* 700 B.C.)

Cylinder. Enamelled Earthenware ; $6\frac{1}{2} \times 3$. From Egypt. Present from Gilbert Elliot, Esq. : 1897.

§ 21. TWO RAMPANT LIONS, confronted, attacking a bull ; a similar pair of lions overpowering a prostrate

antelope; and, in upper field, three symbols (syllabic characters ?)—a *crux ansata* beside a handled vase, above which a device like Œ diphthong squared,—the above in the central compartment of the barrel-formed cylinder, divided by lines from an upper part, now lost, and from the existing lower part, in which appear, seated in confronted pairs, two man-headed winged sphinxes, and two lions with reverted heads.

Main compartment. 1st group:—Two lions, confronted (*r.* and *l.*) heads *fr.*; rampant, tails between legs and forward in downward curve; each with a fore-paw on back of a maned bull, which sinks upon bent left knee, its right leg straight and forward, its hind-leg forward, its head low, its tail down.

2nd group:—Two rampant lions, confronted (*r.* and *l.*); heads in profile, tails raised in single curve, fore-legs forward; between them, a prostrate antelope (*r.*), with long curved horns (slightly double-curved) and short upturned tail, its right legs bent flat, its left fore-leg forward. Above and below this compartment, single lines of division carried round the cylinder.

End compartment. 1st group:—Two lions, seated (*r.* and *l.*), confronted, heads reverted; each displaying an erect wing, rounded and slightly incurved at tip; each with tail upward from between legs and in curve round thigh joint.

2nd group:—Two man-headed sphinxes, seated (*r.* and *l.*) confronted, heads in profile, each with long square beard and long hair in club, and wearing low, flat, rounded cap. Each raises a fore-leg, as if in salutation. Each winged and tailed similarly to adjacent lions.

Main compartment. Between the groups, three (?

Cypriote) symbols :—a square with three horizontal lines from right side (or rather, device like an Œ diphthong squared) ; below it, a vase, with rim and two handles ; to the *r.*, a *crux ansata*, circle above cross.

Third compartment. Above main compartment, which formed centre of cylinder, are some remains of a lost portion similar in shape to that at unbroken end—which at its extremity is cut down (for one-eighth of an inch of its length) to receive a metal mounting. (? Cypriote ? Phœnician ? Cretan, *c.* 800 B.C.)

Cylinder. Barrel-formed. Burnt Onyx (white with blue veinings) ; fragment, 10 × 5½ and 2½ ; originally 15½ × 5½ at centre, and 2½ at cut ends. Wtr. : 1896. **[Plate IX.]**

[Good.—T. G. P.]

CLASS Q ϵ.

UNASSIGNED.

? MOSTLY BEFORE 2300 B.C.

Q ϵ 1. DISCS, deeply cupped, in symmetrical groups separating discs and lines that indicate two seated worshippers.

Four columns, in pairs, each composed of six nearly circular cup-like hollows in symmetrical arrangement of two large cups vertically set, with two small cups horizontally set above them and the same below them. Between each pair of columns an arrangement, of three vertical cups and a fourth horizontally set to right of the lowermost one, indicates a seated figure (*r.*), which

has linear arms raised in adoration proceeding (*r.*) from the central cup and a linear cue proceeding (*l.*) from the uppermost. In each case a medium-sized cup stands by itself behind the large central vertical cup. A slightly diagonal, tangent line is lightly drawn below the uppermost and above the undermost of the large cups in the four columns, these lines in each case being parallel. A pair of similar nearly parallel lines is beneath each of the human figures. (? Susian or Elamite.)

Cylinder. Brown-pink Jasper; 6 × 6. Waddell Coll. (Lot 32) : 1901. **[Plate X.]**

Compare *Le Clercq*, pl. i, fig. 5, p. 36. Four columns of seated figures; three columns of cups; two columns of ? ox-heads. Also *cf.* Q ϵ 2, immediately following. [*Cf. Mémoires de la Délégation en Perse*, vol. i, 1900, p. 136, fig. 352; vii, p. 53, figs. 96 ff.; p. 55, fig. 100; pl. xxi, fig. 1, etc.—T. G. P.]

Q ϵ 2. DISCS, deeply cupped and grouped by twos and threes, separating discs and lines that indicate five seated worshippers. Round the cylinder's base, a chain of oblong links horizontally ranged.

Five corresponding arrangements of cupped discs and lines, representing seated figures with arms diagonally extended, and touching a large disc surmounted by two smaller. Round base, a band divided into oblongs, resembling bricks laid end to end. (? Susian or Elamite.)

Cylinder. Brown-pink Jasper; 6 × 6. J. J. N.: 1902. **[Plate X.]**

[Compare the preceding cylinder.—T. G. P.]

Q e 3. A RAMPANT LION attacking two cows, which have rhinoceros-like up-turned muzzles. In upper field, a calf running.

Lion (*r.*); cows (*l.*), standing, noses long and up-turned; above the second, a calf (*l.*), running, tail raised. Under lion's paw, eight discs in squares; over first cow two cinquefoils; between the two cows, two radiated grooves (branches ?), and another over first cow's head. (? Babylonian.)

Cylinder. Serpentine; $7\frac{1}{2} \times 6\frac{1}{2}$. Lln.: 1878. **[Plate X.]**

Q e 4. A DEITY, bird-faced and plain-robed, enthroned, approached by a bird-faced, huge-eyed priest, wearing a bell-shaped kilt-tunic and carrying a palm-branch. A similar deity, enthroned back to back with the first, receiving a similar priest, introducing a worshipper of the same type, who holds a palm-branch over a rock-altar.

Bird-headed deity (*r.*), robed, both arms raised. Worshippers (*l.*) in short tunics, advancing, left arms forward, the first holding a large downward palm-branch. Throned deity (*l.*), robed, left arm raised, approached by short-clad worshipper (*r.*) with both arms raised. (? Cypriote, *c.* 2000 B.C.)

Cylinder. Alabaster; 8 × 5. From Bagdad. Johnston Coll. (Lot 72): 1882. **[Plate X.]**

Q e 5. A DEITY, or hero, of the huge-eyed type, standing beneath a streaming sun-symbol, bearded, short-clad, wearing a crown with three spikes (the central barred),

holding a mace and struggling with a rampant man-headed bull. A similar hero seizing, and threatening with raised mace, a third warrior resembling the others, who, in terror, drops a mace from either hand.

Dei y (*l.*) wearing short tunic and cap crested with a cross between four horns ; a round-headed mace transversely down in his left hand ; right hand forward, the wrist grasped by the hand of a man-headed bull (*r.*) ; above and behind deity, a sun-disc pouring down upon him a water-stream of four waved lines. Behind deity a similarly dressed male figure, standing (*r.*) head *l.*, his hands down holding two downward maces. Moving towards him, a similar figure (*l.*), right hand down, left hand across holding vertical mace. Between him and bull, cuneiform inscription of three lines :—

. . . . . -ILU . .
DUP-ŠAR
MÂR ZAL-LU^{M} NI-TUK-ZU

. . . . -îlu . . ,
the scribe,
son of Zallu^{m}, his collector (?).

(Babylonian, *c.* 2700 B.C.)

Cylinder. Green Jasper ; 6 × 3½ (part of inscription damaged). From Bagdad. Wtr. : 1894. **[Plate X.]**

[The style of the inscription is Babylonian.—T. G. P.]

Q ε 6. AN ARCHER, tight-clad, with long hair in club, bending his bow, above a serpent symbol, near a bare-headed short-clad captive, whose arm is grasped by a warrior wearing a horned cap with a barred central spike ; beyond whom a similar warrior extends his hand towards

a man wearing a radiated crown and holding, point down, an immense paddle-bladed arrow.

A naked man (*l.*) with one hand holds an arrow in place, and with the other draws a bow to its full extent. Beneath the bow, a vertical serpent, head upwards, thrice curved. Before the archer stands a man (*l.*) bare-headed, wearing short tunic, facing a man (*r.*) also short-clad, who wears a crescentine (horns-upward) cap with a T-shaped central spike. The arms of the former are bound at the wrists behind his back, the latter with extended arm, grasps him near the elbow. Beyond these, a short-clad man, with spiked cap similar to the latter's, but with a back-streamer, stands *l.* with arm raised towards the shoulder of a fourth man, who stands *fr.*, head turned *l.* Both his arms hang down. On his head are the indistinct traces of a cap with a central plain spike and two short diagonal spikes on its either side. Between him and the archer is an object like two leaves pointing upward and downward. (The upper part may be the archer's quiver and the lower an object held by the radiated man, or it may be a symbol or symbols.) In front of the archer an inscription (tentatively read as) :—

I-ŠI-
ME-TAN-NI
(or I-lim-me-dan-ni),

of which the meaning is doubtful, perhaps a proper name.

(Babylonian, *c.* 4000 B.C.)

Cylinder. Green Jade; 5 × 2½. Waddell Coll. (Lot 32) : 1901. **[Plate X.]**

Q e 7. A DEITY, standing near a winged sun-disc with cupped centre flashing seven rays, beneath which a lion and an ape sit confronted on either side of a standing peacock. Between these and the deity a recumbent hind, above which an ibex, walking with downward head. Over the hind's head, a flat up-horned crescent and a lozenge symbol; over her body, a fork-tailed fish.

(Rude drill-work.) Male figure standing (*fr.*); right hand on chest, left hand raised. Near his head, a large winged-disc, with cupped centre, whence proceed seven rays. Beneath this, a seated lion (*r.*); a seated ape (*r.*); and a standing peacock (*l.*). Between these and the male figure (deity ?) a recumbent hind (*l.*, *hd. r.*), above which an ibex walking *r.*, head bent down. Over the hind's head, a flat crescent, up-horned, below a small horizontal female symbol, and over the hind's body a fork-tailed fish symbol.

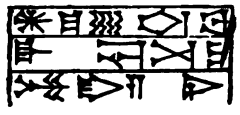
(Cypriote, *c.* 700 B.C.)

Cylinder. Hæmatite; 5 × 2½. J. J. N.: 1902.
[Plate X.]

Q e 8. A DEITY, flounce-robed and wearing a triangular cap crowned by three discs, enthroned beneath a winged-disc and approached by a deity in open-skirted tunic, holding a sword transversely down and introducing a turban-capped worshipper, who wears a very long open tunic and carries, by its loop, a *crux ansata.*

A male deity (*r.*), in flounced robes and triangular cap, seated on an open throne, his left hand forward, above his head a conventional winged-disc. Approaching him stands a male figure (*l.*) who wears a long-skirted open-fronted and bordered upper tunic. His right hand is

raised, his left hand holds at his waist a transversely projecting sword. Following him is a male figure (*l.*), advancing with right hand raised and carrying a *crux ansata* in his other hand. His robe seems to be open in front, bordered and covering the leg to the ankle. An inscription of three lines :—



D.P. MA-ŠE-TE-BA
GAL DIM-QA-KU (?)
ÂMAT GA-A-NI

Mašeteba,
chief of the *Dimqaku*
handmaid of Gâni.

(Cypriote ?)

Cylinder. Grey-blue Slate; 10 × 4. J. J. N.: 1901.

[Executed by an engraver or designer who did not know cuneiform. The rendering is tentative.—T. G. P.]

Q ϵ 9. A KNEELING MAN, in short tunic, stabbing a rampant lion. The same repeated.

Man (*l.*), tight-clad, kneeling on left knee, both arms forward, left hand seizing paw of rampant lion (*r.*), right hand thrusting dagger into its chest; the other group identical. (? Babylonian ; 2000 B.C.)

Cylinder. Hæmatite ; 5 × 2½. From Babylon. Sdn. : 1850. **[Plate X.]**

[Rough.—T. G. P.]

Q ϵ 10. A DEITY, enthroned above a standing eagle, pouring liquid into a bottle. Two naked men confronted, each

with outer hand lifting his own inner leg, and with inner arm outstretched grasping the other's hand. In field, between these, a standing eagle beneath a goat, which stands at right angles to the rest of the design.

Deity (*l.*), right hand raised and pouring fluid into bottle; beneath throne, close-winged eagle (*l.*). In reversed position, two naked men (*r.* and *l.*), confronted, standing each on one leg, their inner arms extended, hands grasping each other; each standing on outer leg, inner legs lifted by outer hands and held by feet across standing legs. Between, a close-winged eagle, standing (*r.*), beneath a goat, standing (*r.*), its body parallel to those of the men. [The goat is in outline, all the rest sunk.—T. G. P.] (? Cypriote.)

Cylinder. Steatite; 7½ × 3. Hole not in centre. Lln.: 1880. **[Plate X.]**

Q e 11. A RECUMBENT DEER and two recumbent antelopes.

An animal resembling a male fallow deer, with long curved horns close at base and widely divergent, and thickening towards the points, lies *r.* with legs bent beneath it. Another animal, an antelope with long straight horns, backward-set, also lies *r.*, but its head is reverted so that its muzzle approaches that of the deer. Above the deer's back are indications of a small deer or antelope, lying *l.* with its head turned *r.* It seems to have long ears but no horns. Design worn and indistinct. (? Mesopotamian.)

Cylinder. Yellow-white Shell; 6 × 3. Waddell Coll. (Lot 32): 1901.

CLASS R.

MISCELLANEOUS (ANCIENT): PASTES; COINS; SILVER AND BRONZE BEZELS.

R 1. ARES, with a spear, transfixing an anguipede giant (*fr.*, *r.*).

Standing, legs astride, nude, chlamys floating behind; crested helmet; large round shield, inside seen on extended left hand; right hand raised, thrusting spear into side of bearded giant (*fr.*, *r.*), crushed down on his serpent legs, left arm above head, right hand on side, seizing shaft of entering spear.

Ancient Green Paste; ov. 8 × 6½. Silver mount. Wtr.: 1889. **[Plate XI.]**

"Pastes" are imitations, in a sort of coloured glass, of cameos and intaglios in stone, and were formed by taking casts from the original, which served as a matrix for the vitreous compound. Sometimes the stones represented were deceptively imitated, but in general the material can be detected without resorting to the infallible test of a file. Most of them remain mere casts, but occasionally they were worked over with the wheel to give them the appearance of true gems.

It does not appear that the Greeks manufactured these spurious articles; it was at Rome during the imperial period that they came largely into use. I have never cared to possess pastes, the present one being almost unique in my collection, yet it is from these vitreous casts that we gain our knowledge of many fine gems no longer extant—for example, the glorious winged Victory in the British Museum, one of the noblest representations of the female form that ever owed its birth to an artist's hand and brain. (*Brit. Mus. Cat. of Gems*, No. 560. Furtw., *A.G.*, p. 177; pl. xxxvii, 7.)

The defeat of a serpent-legged giant by a god is a common enough subject, but no intaglio identical with this green paste is known to me; and I presume that none exists, for Professor Furtwängler has given it a

place in his book. He terms the heroic figure "Ares" (Furtw., *A.G.*, p. 181; pl. xxxviii, 7). The original must have been an exceedingly fine gem.

R 2. THETIS, on a hippocamp, bringing a shield for Achilles (*fr.*, *r.*).

In long girdled tunic; seated nearly *fr.*, legs crossed; head in profile (*r.*), hair in roll; bending towards hippocamp, left arm behind its neck; large circular shield, side view, covering right arm and shoulder. Hippocamp, bridled, moving to *r.*, fore-legs raised, tail downward.

Bronze Bezel; ovd. 6½ × 5. Bronze ring (ancient). Mayer Coll. (Lot 468): 1887. **[Plate XI.]**

One of the finest gold-engraved rings in my collection (L 4) is identical with the above in subject and closely similar to it in treatment; curiously enough I acquired the two, from different sources, nearly at the same time. This one, engraved on bronze, came from the Mayer Collection, and in the catalogue is termed "Greek Bronze Ring." Roman it certainly is not, but if L 4 is Etruscan this may be the same. I should rather suppose both of them to be products of Magna Græcia.

Though somewhat roughly cut, the design is in many respects fine and spirited; and, especially in the face, the details are more carefully rendered than are those of the gold ring. Both bezel and hoop show marks of corrosion from age and chemical action.

R 3. SASSANIAN BRONZE SEAL.

On square base, mounted warrior (*l.*), holding horizontal spear; horse, pacing, fore-leg raised. On squared sides—(1) A lion (*l.*) standing, tail raised; in field 𐭥 and 𐭩 (= M, and I ?). (2) Winged horse (*l.*) pacing. (3) A bull; in field, the same two symbols as those beside the lion. (4) A flower (*fr.*) with two waved and two plain leaves in pairs, its head in form of 𐭥.

Bronze ; sq. 2½. [Punjaub.] Rey : 1881.

[Plate XI.]

An entirely metal seal. I have provisionally termed it Sassanian, but it more probably belongs to Northern India.

R 4. GOLD COIN. ARSINOË II., head of, with veil and high diadem (*r.*).

(*Orig.*). *Obv.:* Queen of Egypt ; wife of Ptolemy Philadelphus. Profile ; hair in waved rolls on brow, under ornamental raised diadem ; veil, from crown of head over neck and shoulders. In background, diagonal sceptre (*l.*) with dove on top appearing above head of Queen, behind whose neck the letter Λ in field. A beaded border. *Rev.:* [ΑΡ]ΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ. Double cornucopia with grapes and teniæ. A beaded border.

Octodrachm ; Gold ; $\frac{9}{8}$ (*c.* 279 B.C.). [Thomas Coll.] Bale Coll. (Lot 1,941) : 1881.

I was led to acquire this beautiful Octodrachm from the belief that my porphyry intaglio K 11 represents the same royal person—Arsinoë ii., the wife and sister of Ptolemy Philadelphus.

No two Greek coins are ever quite the same, for, apart from casualties of wear, they always show some minor differences, either in the precision of the original stamping or in variation of some small detail, such as a letter—supposed to indicate the medallist's name. Comparing this coin of mine with the best of the same in the British Museum (*Brit. Mus. Cat., Ptolemies*, p. 45, No. 35), the former quite holds its own, except that owing to a misplacement of the die my coin is defective in the lower left portion of the reverse, wanting a great part of the two first letters in the word ΑΡΣΙΝΟΗΣ and the tips of the cornucopia and one of its ribands. Behind the Queen's head is the letter Λ.

R 5. SILVER COIN. PHILISTIS, head of, with veil and diadem (*l.*).

(*Orig.*) *Obv.:* Queen of Syracuse ; probably wife of Hiero II., 274–215 B.C. Profile, hair in fillet, with

wavy curls on brow ; veil, from crown of head over neck and shoulders. A beaded border. *Rev.* : ΒΑΣΙΛΙΣΣΑ[Σ] ΦΙΛΙΣΤΙΔΟΣ. Victory driving a quadriga in slow motion (*r.*), a small crescent (*r.*) above the horses. A single line border.

Silver ; $\frac{8}{8}$. Bale Coll. (Lot 1,885) : 1881.

This coin I bought compelled by its loveliness. It is only inferior to the Museum's best (*Brit. Mus. Cat., Sicily*, p. 214, No. 553) in a trifling abrasure near the eye of the beautiful wife of Hiero ii. of Syracuse.

R 6. GOLD EAR PENDANT, in form of VICTORY.

Full-length nude figure of Victory, winged, with loop above, for suspension.

Gold. Figure $\frac{9}{8}$; total, with loop, $\frac{14}{8}$. Mlr. : 1880.

A charming little figure in the purest gold—one of a pair, but unluckily without its companion. No doubt it is Etruscan. The British Museum has several pendants much in the same style.

R 7. BULL, standing, a disc on its head and a vase beneath (*l.*).

Roman-Egyptian style, coarsely outlined ; right fore-leg and left hind-leg forward ; disc between horns ; on ground beneath head, a lotus-formed vase.

Ancient Paste—black on blue-grey ; ov. $5\frac{1}{2} \times 4\frac{1}{2}$. Silver swivel. Wtr. : 1889. **[Plate XI.]**

This is a good example of effect produced by extreme simplicity of line. It was supposed to be of nicolo, but is really a glass paste. It was a present, I think, from Mr. W. T. Ready.

R 8. A NYMPH, head of (*r.*).

Profile (*r.*), hair in diadem, forming heavy, waved roll, and flowing over neck in tresses.

Bronze Bezel; ov. 4½ × 3. Bronze ring (ancient). [Athens.] Wtr.: 1892. **[Plate XI.]**

A beautiful female head, one of the best specimens known to me of engravings on bronze. Formerly I supposed it to be a Medusa, but what had been taken for serpents are plainly curling tresses of hair, and the gracious, full-blooded countenance of the Grecian nymph has nothing in common with the severe, or suffering, or deadly tranquil, visage of Medusa. This ring may be justly considered valuable.

R 9. BARREL-FORMED WEIGHT, with Cuneiform Inscription.

Barrel-formed object, not perforated, bearing longitudinally a single line of Cuneiform inscription.

Hæmatite; 6½ × 1½ at the ends. Greg Coll. (Lot 27): 1895. **[Plate XI.]**

Dr. Pinches tentatively read the inscription thus:—"Stone of half a shekel, ten grains." This object seems to be Babylonian. I have placed it here in the "miscellaneous" class rather than in Class Q, as it is not a seal or talisman cylinder meant for personal wear.

CLASS S.

MISCELLANEOUS; MEDIÆVAL AND MODERN.

[Plate XI.]

S 1. CHRIST, head of, with crescentine nimbus (*fr.*).

Shoulders draped; on head, a down-pointed crescent barred with seven rays. (Byzantine?)

Sapphire ; circ. 3 × 3½ (back facetted). Gold ring. Constantinople, Aln. : 1879.

It is difficult to classify this intaglio, either as to date or subject. It cannot be of classical antiquity, nor is it a product of the Renaissance ; in style it seems to belong to the early mediæval period. It may be meant to represent Christ, or perhaps some saint, or possibly some royal personage.

S 2. THE JUDGMENT OF SOLOMON (*fr.*, *r.* and *l.*).

Robed and plumed king (*fr.*), with raised right hand, enthroned between swordsman (*r.*) holding child, head down, and two draped women (*l.*), respectively kneeling and standing. (Byzantine.)

Emerald ; ovd. 4 × 4 (back facetted). Silver ring, bezel gilt (Turkish). Constantinople, Aln. : 1879.

This intaglio also came to me from Constantinople, mounted, as at present, in a modern Turkish ring. It is a curious specimen of art ; Byzantine I should suppose, perhaps of the 6th or 7th century A.D. If so, it may possess some value, for Byzantine gems are rare.

S 3. INSCRIPTION : ΕCΟΡΓΑ ΚΙ ΘΟΔΟΡΗ (*r.*).

In two lines, above which a vase between six-rayed stars ; and below, four uncertain letters.

Sard ; oct. 4½ × 4. Gold ring. Fwh. : 1878.

The translation of the inscription may be :—George and Theodora ? I have seen other octagonal intaglios like this sard. They belong, I have been told, to Roumania or the neighbouring districts, and are of no great antiquity—of 17th or 18th century perhaps.

4. LADY, bust of, diamond-mounted.

(*Orig.*) *Obv.* : Profile ; hair over fillet and in plaits at back ; tight-sleeved dress fastened at shoulder and open at centre of chest. *Rev.*, Gold radiated tablet inscribed :— S.H. Æt. 47, Gage d'Amitié. (Modern—18th Cent. ?)

Cameo. Onyx ; ov. $5\frac{1}{2} \times 4$ (white on black). Brooch, with twenty-four brilliants round the stone. Present from Mary, Marchioness of Ailesbury : 1880.

(*No longer in Collection.*)

5. SAPPHO, head of, wearing a laureated sphendonê (*r.*). Profile ; in *l.* field ΕΠΙ. (Modern—18th Cent.)

Sard ; ov. $5\frac{1}{2} \times 4\frac{1}{2}$. Gold swivel. [Poniatowski Coll.] Breadalbane Coll. (Lot 67) : 1886.

A very pretty head, admirably engraved. It once belonged to the extraordinary Poniatowski Collection—a vast assemblage of fabricated gems, to which the names of celebrated ancient engravers were generally attached ; in the present case the letters in the field are no doubt a contraction for Epityncha nos.

It is a useful gem for purposes of comparison, showing how excellent 18th century engraving might be, and yet how different from that of true antiquity.

6. A NYMPH, holding a crook, seated on a rock, between two goats (*l.*).

Head in profile, double diadem and ringleted top-knot ; nude, chlamys lightly crossing left shoulder and thigh ; left arm bent, crooked staff in hand ; right hand forward, touching muzzle of a male goat, which stands on hind-legs (*r.*), beneath it a fallen caduceus ; behind nymph, a male goat (*r.*), standing, head raised and

browsing on bush. In exergue: ΔΕΜΩΦΙΛΟΥ. (Modern —18th Cent.)

Amethyst; ov. cx. 11 × 8 (diagonally flawed). [Poniatowski Coll.] Anon. Coll., Sotheby's (Lot 298): Jan. 16, 1889.

Another Poniatowski gem. In Prendeville's book—*Facsimiles of the Poniatowski Gems* (Vol. ii, p. 166, No. 304)—this intaglio is styled "Penelope caressing the goat into which Mercury had transformed himself." Both design and workmanship are good, but, especially in the elongated limbs of the nymph, one may easily detect the modern style. Extreme accuracy of finish in the smaller details of features, hands, and feet, is generally a sign of modernness, for in such minor particulars the ancients were apt to be careless.

S 7. EMPRESS FAUSTINA, the younger, head of (*l.*).

Profile (*l.*), hair rolled over brow and drawn back, flat, close braid encircling top and back of head. At base of neck a light scarf fastened at side by a circular brooch.

Agate-Jasper, red bordered with black, border grooved; ov. 6 × 4. Gold ring with stamp [ET]—French? Roger de Sivry Coll. (Lot 72): 1904.

Though with but small claim to antiquity, this is rather a remarkable gem; singular both in form and material, beautiful in design and execution, and interesting as being very probably a specimen of that school of gem engraving which flourished in France during the 18th century. Favouring this idea are the circumstances that it belongs to a French collection and bears a French stamp on the gold ring that contains it.

The stone itself is one difficult to name. It is a sort of sardonyx, yet not exactly so, its hard semi-translucent red surface seeming too opaque to be termed sard, yet too bright and clear for jasper; moreover, above the black layer beneath it, which forms its border, one may trace indications of a third layer, white, and so thin as to be practically invisible. The sale catalogue names it "Jaspe rouge doublé d'onyx," but this is unsatisfactory, if not erroneous—perhaps Agate-jasper may serve?

The red surface, which bears the engraving, is not precisely oval, but slightly elliptical, and that form is so fully developed in the black border that the whole approximates to the device known in ecclesiastical symbolism as a *vesica piscis*—a pointed oval, if one may so call it. The black part of the stone is deeply grooved round the red portion and is then shaped into a plain raised beading which borders the whole. Those peculiarities seem distinctly modern.

Were the design and workmanship alone concerned, one might readily assign a Graeco-Roman origin to this intaglio, for both are as good as possible and the female head is one of unusual beauty. The sale catalogue names it doubtfully as perhaps a portrait of Matidia, but I incline to think that it represents the younger Faustina. The charm of this intaglio is more recognisable in a wax impression than in the original on the shiny surface of the hardened stone.

END.

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Qa 35

Qa 2

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Qa 33

Qa 6

Qa 32

Qa 31

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Qa 14

Qa 22

Qa 3

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Qa 8

Qa 36

Qa 16

Qa 24

Qa 18

EARLY MESOPOTAMIAN (CLASS Qa)

Ob 8

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Ob 19

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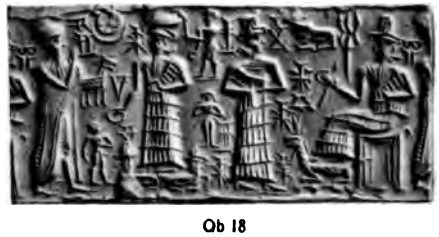

Ob 18

Ob 13

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Ob 23

BABYLONIAN (CLASS Ob

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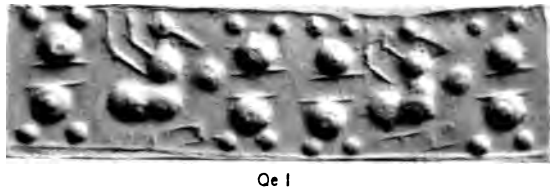

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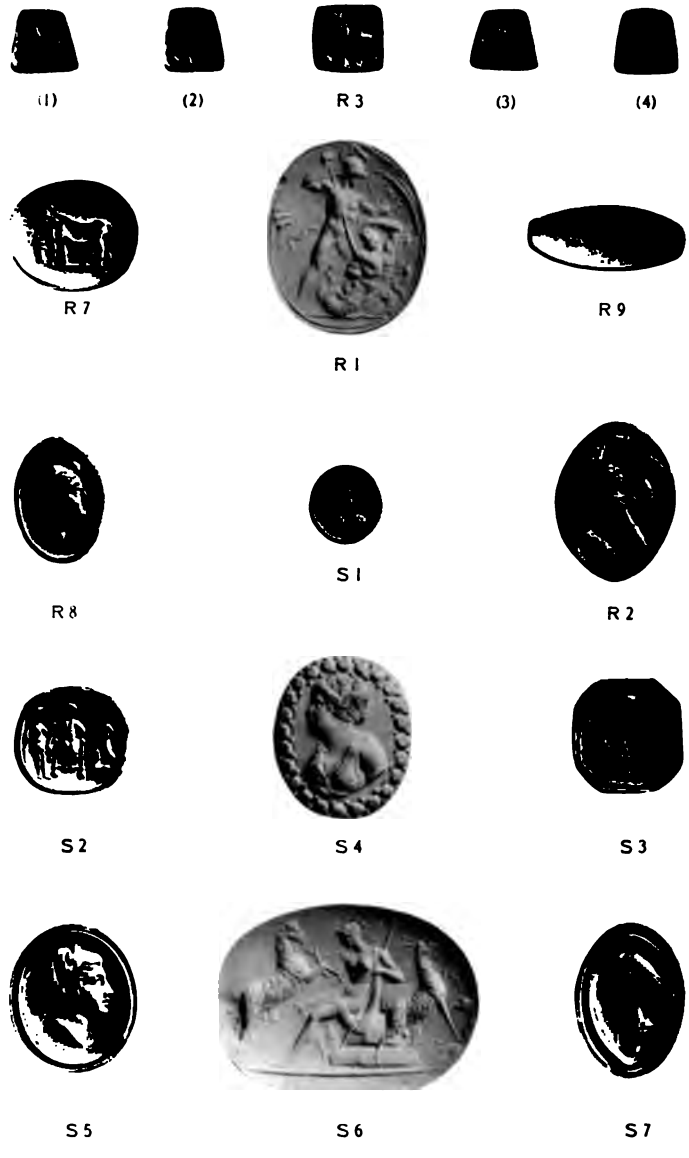

MISCELLANEOUS (ANCIENT) (CLASS R)

MISCELLANEOUS (MEDIÆVAL AND MODERN) (CLASS S)